

**UNITED STATES DISTRICT COURT  
DISTRICT OF NEW JERSEY**

JUICE ENTERTAINMENT, LLC, THOMAS  
DORFMAN, AND CHRIS BARRETT,

Plaintiffs,

vs.

LIVE NATION ENTERTAINMENT, INC.,

Defendant.

Civil Action No. 11-7318-WHW-CLW

**AFFIDAVIT OF CHRIS BARRETT IN  
SUPPORT OF PLAINTIFFS**

STATE OF NEW JERSEY       )  
  )   ss.  
COUNTY OF PASSAIC       )

I, the undersigned, Chris Barrett, of full age, being duly sworn, depose and say:

1. I am at least 18 years old and a resident of Passaic County, New Jersey.

2. I submit this affidavit in support of Plaintiffs Juice Entertainment, LLC, Thomas Dorfman, and Chris Barrett.

3. I attended the following meetings related to a contract my company, Juice Entertainment, LLC, had with the State Fair Events Management to produce concerts at the Meadowlands during the 2011 New Jersey State Fair:

a. March 5, 2011 meeting at AMPM Entertainment's headquarters in Brooklyn, New York attended by Thomas Dorfman, Alan Sacks, Vito Bruno, and me;

b. March 7, 2011 meeting at the State Fair Event Management's headquarters in Belleville, New Jersey attended by Thomas Dorfman, Al Dorso, Al Dorso, Jr., John Sandberg, Alex Sveskia, and me;

c. April 15, 2011 meeting at the State Fair Event Management's headquarters in Belleville, New Jersey attended by Al Dorso, Al Dorso, Jr., Thomas Dorfman, and me;

d. April 20, 2011 meeting at AMPM Entertainment's headquarters in Brooklyn, New York attended by Thomas Dorfman, John DiMatteo and me; and

e. April 22, 2011 meeting at Live Nation Entertainment, Inc.'s office in New York, New York attended by Thomas Dorfman, Jason Miller and me.

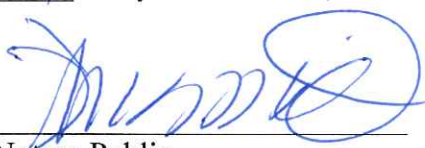
4. I used a digital voice recorder to record the conversations that took place during these meetings. Attached to this affidavit are transcripts of these recorded conversations. The conversations have been transcribed and certified by Patrick Emond, the Operations Manager of the Audio Transcription Center. To the best of my knowledge, these transcripts represent true and correct copies of these recorded conversations.

I declare under penalty of perjury that the foregoing is true and correct. I am aware if any of the foregoing statements made by me are willfully false, I am subject to punishment.

Dated: December 17, 2016

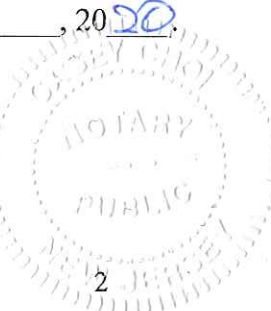
  
Chris Barrett

Subscribed and sworn to before me this  
17th day of December, 2016.

  
Notary Public

My commission expires: 8/21, 2020.

Casey Choi  
Notary Public of New Jersey  
Commission Expires 08/02/20  
I.D. No: 2255863



# Exhibit A

**Speakers:** Alan Sacks, Chris Barrett, Thomas Dorfman, Vito Bruno

**Location:** AMPM Entertainment Headquarters 415 63rd Street  
Brooklyn, NY 11220

DORFMAN: -- be at the gym everyday, I wish I could. (laughter)

BRUNO: I know the feeling. I sneak a walk whenever I can.

If I get a 30-40 minute walk in early in the morning, late  
at night.

BARRETT: If I get a good phone call, I'll walk around the  
block. Yeah, half hour-hour. Yeah, good cardio.

BRUNO: I lost like [40] pounds, can't keep it off. It's hard.  
(multiple conversations; inaudible) (laughter) Atkins  
diet.

BARRETT: Really?

SACKS: Tell him what you weighed when you were at your  
highest, Vito.

BRUNO: What's that?

SACKS: Your highest, when you were your biggest.

BRUNO: What do you mean?

SACKS: Weight wise.

BRUNO: 332 pounds.

SACKS: 332, right?

DORFMAN: Wow. She put you on there. You should be in that  
commercial. (laughter)

SACKS: So you don't eat no carbohydrates?

BRUNO: A little bit.

SACKS: A little bit? Sugars or--? No. (inaudible). Yeah,  
I've (inaudible) right there. (pause)

BRUNO: So what you feeling? I spoke to Brian last night and  
John. They're worried about talent and time. That's their  
concerns. What do you guys feel (inaudible) talent I got  
two days down to one day maybe, downscale it, budget down.  
What do you think? I said [dad] said they were hollering  
last night.

DORFMAN: The question would be where they're at with the talent  
because I haven't been updated. (pause)

BRUNO: Well, he's been like I'm staying completely out of the  
talent thing.

DORFMAN: Yeah, but he kind of does intertwine you know, for me  
to make the (inaudible).

BARRETT: Right, we need some information to make the decisions.

BRUNO: Well, what are we going to do for (inaudible)?

DORFMAN: I talked to John for two seconds last night. He said  
great news, and then I'll call you back, but then he didn't  
call me back. So I don't know. Alan you got any updates  
going or--?

SACKS: No. To be honest with you, been kind of very business  
with you know, some of your guys' projects. It's  
(inaudible), it's only for short amounts of time, and we

keep addressing the same issue, over which is [David Getta].

BRUNO: David Getta, which I got on the phone. (multiple conversations; inaudible) And I got him to make a fucking call yesterday. We have an update on that or we don't know?

SACKS: The thing is, Vito, when you say you got him to make that call. No, you have to get him to make that call. We've been asking him, collectively, for how long now?

BRUNO: And he doesn't want to seem anxious for Paul, cause Paul's a piece of shit. As soon as you call Paul twice, it goes from 1.75 to 2.50.

SACKS: Right. Or Paul contacted him and said what's this office do (overlapping dialogue; inaudible)? And based on that, you should attack, and he responded saying what?

DORFMAN: Did he speak with them, Vito, or just with e-mail?

SACKS: No, it's (inaudible). Well, the last I heard from you--.

BRUNO: (overlapping dialogue; inaudible) you know, that (inaudible) Your genre of music? I don't know one from the fucking other. I don't--the only thing I do is like I just listen to the promoters, you know. David Getta, is he worth 1.75? Fuck no. Since you know, he does models and bottles, and not a parking lot. You know (inaudible).

Image wise, in terms of festival and imaging, it'd be good.  
Yeah, and that's (inaudible) other people, but if you go to  
[Guido] capital called planet earth, and you give him one  
of the biggest DJs, it might (overlapping dialogue;  
inaudible).

DORFMAN: Yeah, it's a different ball game.

BRUNO: It'd be a different ball game. So whenever you hear  
information, you take it with a grain. So--So that's  
wherever that's at, you know. So (overlapping dialogue;  
inaudible).

DORFMAN: Where's John? Out of town or--?

BRUNO: He's on a plane to Vegas, and I said I'm going through  
(overlapping dialogue; inaudible). (phone ringing) Hey,  
Steph. Good, how you doing? What's going on? (pause)  
Yeah, but I arranged a car. (pause) I did. I did. You  
sure? Cause I just arranged for a car. (pause)  
Yeah, they walk away (inaudible). If you have (inaudible)  
and answering, you're not going to pay. (multiple  
conversations; inaudible)

BARRETT: I can't believe you talked your way out of it then.

BRUNO: So you have three people, (overlapping dialogue;  
inaudible) three people and six people. (multiple  
conversations; inaudible) No, just (inaudible). I got a  
car paid for, it's all done. (multiple conversations;

inaudible). But thank you very much. I'm going to  
(inaudible), so see you later. Bye. Sorry. Sorry. Do  
you guys feel the same way? Scale it down? One day?  
What's your vibe? What are you thinking? I got to leave  
at (inaudible). This is your fucking world. Wednesday at  
11:30 I have a meeting with Now 92.3 see if they want to  
stage, if they want to come in, what they're going to do,  
what their vibe is, are they going to bring talent on their  
side. (pause) So that. On the Spanish thing, I called  
this morning. Still nothing. Tonight at this show we're  
doing, the girl who's been talking to the--on the radio,  
said she talked directly to the manager. Wisin and  
Yandel (inaudible) is going to be there tonight. Tell them  
to fucking put pressure on her. Bang her (inaudible)  
(laughter)

SACKS: Jesus Chris.

DORFMAN: Busted or what? (multiple conversations; inaudible)

SACKS: She's a dude. (multiple conversations; inaudible)

That's a good one for us. That's really taking one for the  
team.

BRUNO: No sacrifice at all (inaudible). (laughter)

SACKS: Give it her to Chris, he doesn't handle that.

(laughter)



BRUNO: And then that's on that. Jeff reached out to the  
(inaudible) guys who hold the rock stuff. They might do  
that thing. He called four times, I get in touch with him,  
he has no response up until then. Then he reached out to  
Tony Hawk, I got that right? (multiple conversations;  
inaudible). Skateboarder?

BARRETT: Skateboard.

BRUNO: Skateboard dude? (multiple conversations; inaudible).  
Yeah, he reached out to them because he does some sort of  
fucking tour himself, and--.

SACKS: One of the guy from Jackass and him do this thing with  
like trash bands, like he drinks (overlapping dialogue;  
inaudible).

BRUNO: So there was this thing that he's working through that  
try to grab that.

SACKS: But you better understand something though. Like the  
interaction with John and the agents has been horrible, and  
if John was here I'd say it then too. Because think about  
what you're saying for a minute. He doesn't want to give  
it to the agents because we may wind up paying too much  
money for them. We've already put an offer for Getta  
that's fucking beyond belief. We all agree on that, right?  
It's a very high offer. They came back to us and said 10-

15 days ago is this offer still good? And it's still sitting there. Who would ask to keep that offer?

BRUNO: I would (overlapping dialogue; inaudible) over five times. And don't take us wrong, but you guys tell me something once, I get it. I understand, I get it. (pause) You're not wrong. You know, where--. He's a great kid, and I don't want to say nothing negative about anybody.

SACKS: This isn't about you, (inaudible) it's just--.

BRUNO: No. It's just it's challenging to get focus and you know, just overly protective and I've told it straight to him. Stop being so protective of every relationship with Paul Morris and Joel Zimmerman. They're agents they get their ass handed to them every fucking day, from everybody. Stop sucking the cock. If I've told him straight out a dozen times. You know, he's--you know, doesn't take (multiple conversations; inaudible).

SACKS: (overlapping dialogue; inaudible) relationship with the agent. (multiple conversations; inaudible). So you have to, at one point, it's going to jeopardize the show.

BRUNO: It's (inaudible) this show.

BARRETT: Yeah, it adds up.

BRUNO: (inaudible) the show. It's Joel and Paul Morris take this guy, you know. And I said dude, don't let him fucking take you, bro. Don't let him--don't do it. You know, all

this. You know, the overpaying for talent, there's just something to say. I am not used to that at all. I'm like yo, let's watch some numbers and these budgets. Dude, how do you make money. You know, do you guys get Celebrity Access? It's this subscription service. It—I'll pull it up, I'll show you. It's this celebration experience that you start pulling out box office scores, you know.

SACKS: What is it called? (inaudible)?

BRUNO: No. No. (pause)

SACKS: Did you guys eat?

BARRETT: I just had pizza.

SACKS: I had (inaudible). Would have finished that fucking sandwich, but it's going to kill me later. (pause) Here we go, let's (inaudible) this. Just so you know, he's only got about another 45 minutes. (multiple conversations; inaudible)

BRUNO: That's the—we'll pick a festival.

SACKS: Electric Daisy Carnival.

BRUNO: (inaudible).

BARRETT: It's a free website?

BRUNO: No, it's expensive, this fucking thing. Ultra

Electric Daisy Carnival 2000, what year did they start?

SACKS: That carnival is 12 years old.

BRUNO: 12 years old, so three years in, it's (inaudible).

Well, 2001?

SACKS: Just try that.

BRUNO: 2001 they grossed \$800,000.

SACKS: This is what's on the--they show on the paper kind of thing?

BRUNO: That's--yeah, this is--.

SACKS: Ticket sales?

BRUNO: Yeah, then it went up to 1.168. Then it went up to 1.39, and then it went up to--it stayed the same. And then it started to one--then it started growing. 1.7.

SACKS: You know what? I think they moved their venue at their time. It was always in the same place (overlapping dialogue; inaudible).

BRUNO: The (overlapping dialogue; inaudible) big front. I've (inaudible) to a bigger--.

SACKS: Are you doing [ultra fest]?

BRUNO: Big project from 2002 (inaudible). Then it went to 2.2, and is it--? (pause) And this year, 7.1

SACKS: Jesus.

BRUNO: '08 and '09 are not in here so.

SACKS: '06?

DORFMAN: (inaudible).

BRUNO: This is good. I mean whatever you need, anything just call me up, we can look it up (inaudible) the \$900.

BARRETT: That's better, thank you. (pause) We don't have Electric Daisy. Oh you don't have Electric Zoo from 2009 2010?

BRUNO: Probably not. It's probably out in (inaudible). (pause).

SACKS: All right, Vito. Let's (inaudible).

BRUNO: (overlapping dialogue; inaudible) passed like (overlapping dialogue; inaudible) Papa Roach, you're a dead man, all this fucking shit, blah, blah, blah. Sold that, it's \$755,000. (pause) And (inaudible) you look with all these fucking [shows]?

SACKS: Nah.

BRUNO: You get the reality of do not spend (pause) more than you could pull out.

SACKS: Got it. Everybody's fucking--.

BRUNO: Anybody you want to go look up just so you can get an idea?

SACKS: Nah.

BRUNO: What they-- just see, come here. Let me show you.

They like put down the number of shows, the show, you know? The venue, the promoter, the show, the gross, the capacity, and the sold, the percentage, and your ticket price. So

I've been having to-- I'm sitting here, I go OK, you know,  
(pause) (inaudible). Give me like an artist, like--.

BARRETT: (inaudible)?Drake

BRUNO: What?

DORFMAN: (inaudible) you know, (overlapping dialogue;  
inaudible).

BRUNO: Kanye, watch. Kanye you have to be four shows with  
Kanye West, right? And they want me to-- this is London.  
This is the good, U.S. shows. (pause) You know, Kanye  
West in Chicago, three shows sold out, one-- at  
Lollapalooza, there you go. Lollapalooza, three days, did  
\$1,4Mil. Kanye, Rhianna, and (inaudible) N.E.R.D.  
(multiple conversations; inaudible). \$284,000 and this is  
like the history of the (inaudible).

DORFMAN: That's a good thing.

BRUNO: So when they come and say they want \$400,000 you know,  
(inaudible) the concerts. You know, if there's (inaudible)  
drop it, you know?

DORFMAN: And like where does it show ticket sales?

BRUNO: It shows exactly what they do. So if you ever spend  
half (inaudible) on production, you know what? \$300,000 on  
production, you know-- (pause) \$300,000 in production and  
you're trying to make a profit, you can't spend \$600,000 on  
talent. (inaudible) the reality is really-- it really is.

SACKS: (inaudible).

BRUNO: Right. They want to learn (inaudible) similar or anything that's close. (pause) That's why my advice on spending, I (inaudible) car keys for your (inaudible).

F: Do you?

BRUNO: Why?

F: I (inaudible). (pause) (phone ringing)

SACKS: I'm in a meeting. (pause) I think we should (inaudible) like this (inaudible) for about an hour. You know, you guys are here last night, you got (inaudible) oh, we're giving this guy \$15,000, this guy \$30,000 to \$40,000.

BARRETT: Yeah, I know, the number's up. (laughter)

SACKS: I heard him going. (pause)

BRUNO: Because the production on that site, you know two tents, three stages, three sound systems, union, vents, toilets, generator, lights, camera, action. Fucking trailers, to catering, the limos, the hotels, airfares. You know, a million (inaudible).

BARRETT: (inaudible) fence with (inaudible) toilets, OK. I mean I ain't lying. (multiple conversations; inaudible).

BRUNO: I guess you got to be careful on the spending, you know. And (pause) anybody could fill a room, any room, at any time.

DORFMAN: It's not going to make money. (laughter)

SACKS: No, it's the artist.

BRUNO: Take the money, (inaudible).

SACKS: You don't even have (inaudible).

F: You asked me (inaudible).

SACKS: I didn't do it, it lost by itself. Hold on,  
(inaudible). I'm going to exercise. (pause)

BRUNO: Did you take your (inaudible)? (inaudible) and  
everything?

F: Yeah.

BRUNO: Which is (inaudible)?

SACKS: I'm sorry, honey. (inaudible).

F: It is (inaudible). (pause)

BRUNO: Don't let the (inaudible) business (inaudible). He  
said you got to (inaudible) the other day. Oh, look at  
this guy. \$50-60 thousand, he's going to do a great show.  
They really enjoy that much (inaudible) guy. (laughter)

DORFMAN: (overlapping dialogue; inaudible) fucking living room.

BARRETT: Yeah, true.

BRUNO: Because we're going to get this one shot to do this  
fucking thing. If we come close to breaking even, and  
there's \$10-20 grand a piece, I'm OK with that. Lose \$100?  
I ain't OK with that, at all.

DORFMAN: That same thing.



BRUNO: To make \$100, it's fucking hard to make \$100. To lose \$100 for no fucking reason.

SACKS: Because the more time that goes by, then we don't get our sale. It covers the lack of the talent being acquired, you know. (multiple conversations; inaudible)

BRUNO: But here's the thing, like my concern is that (inaudible) told us (inaudible). My (inaudible) started to spend too much money, their concern is the quality of talent; the draw. I'm concerned that the price of the talent, but then now with this thing on the 25th to the 26th, and like I was telling you the Dave Matthews thing? They are expanding out to other friends in music. 210,000 tickets are being sucked out of the market place for that weekend. Sound, lights, staging, crews, and press. (pause) Where to go to hire a publicist, and they're going to go to the Daily News. Hey, why'd you cover this thing? We have nobody, what coverage? The Dave Matthews thing, they fucking (inaudible) about it. So those are my concerns from having the unfortunate years of experience (laughter) So---

BARRETT: Got that.

BRUNO: So my gut is (pause) build a brand. If we can get Live Nation to fucking finance the whole fucking thing?

Awesome. And then we can play with their fucking money.

Where we at with Live Nation?

DORFMAN: Yeah, that's where I wanted to get at because Live Nation, where we're at, and some of it's (inaudible) like with me, with the venue. I don't need to, per my agreement, produce contracts, OK?

BRUNO: They said that there's some loopholes in your contract, so I guess they saw it somehow.

DORFMAN: Well, Live Nation--.

BRUNO: That there are loopholes that they can-- that this kid, Johnny D, could bounce you out if they provide content.

SACKS: Who told you that?

BRUNO: Huh?

SACKS: Who told you that?

BRUNO: Jason Miller.

BARRETT: Well, just-- let's go back in the beginning (multiple conversations; inaudible)

BRUNO: A little behind the scenes. Jason [Miller] is looking for an exit strategy. We've been talking to that Jason, if he gets blown out of there and his contract is up--.

DORFMAN: At Live Nation.

BRUNO: --at Live Nation, there's a door here, there's a desk here for him. So he's given the-- that's why I kept saying

we're going to see Jason, but then you go to Jason because Jason you know, always thinking of coming here. He-- this is-- we had the door open to him. I've offered him you know, dude you want to do shit with us? You could do it with Live Nation, and then you could get also a paycheck on the outside with us. So that's why we're (inaudible) is all I'm getting the inside dirt. Because this guy is looking to fucking--.

BARRETT: They're looking to fry us out of there?

BRUNO: Yes.

DORFMAN: They're trying to find a loophole to fry us out?

BRUNO: Right.

BARRETT: That's why they sat down at the [Meadow Lands] and told them that we can't produce talent.

DORFMAN: Anybody that talked should have just like-- like I said, just starting-- going in the back history a little bit. When they went and bashed you so bad to the Meadow Lands that you guys were thieves, that you guys owe this massive amount of money. I sat there and heard the conversation.

BRUNO: Massive amount of money?

BARRETT: Yeah, they told us you were (inaudible) amount of money. *New Years* (multiple conversations; inaudible)

DORFMAN: They said-- they came and said you guys owed a mass amount of money, this--.

BRUNO: To whom?

DORFMAN: To-- Live Nation said it to the Sports Authority, and to Al Dorso and us.

BRUNO: To whom?

BARRETT: You owe Live Nation money.

DORFMAN: And they told us that you're a thief. Why are you working with the guy?

BRUNO: Who said that? Live Nation?

BARRETT: Live Nation.

BRUNO: Really?

DORFMAN: So when they said-- we--.

BRUNO: I don't believe Live Nation said that?

DORFMAN: No, we told you guys this--.

BRUNO: No, (overlapping dialogue; inaudible) who said this? Johnny D?

DORFMAN: Jason Miller and Johnny.

BARRETT: That they were like they owe us money, you're going to let them work in (overlapping dialogue; inaudible)?

BRUNO: (overlapping dialogue; inaudible) money from New Year's Eve, that's owed to both.

DORFMAN: And I understood that, that you guys put three grand in (inaudible). And they made it very clear though that

when you go to that [three-way] conversation that there's money owed to both of you guys. It's not you didn't rob them.

SACKS: It was a mutual party.

DORFMAN: You know, (overlapping dialogue; inaudible) rob them. And you just go from day one with that-- they went to the venue and attacked you, and John horribly. I stood there and said listen, these are my partners.

BRUNO: 20 years you're getting attacked by it.

DORFMAN: I'm just saying this. This is the way it (inaudible). Just the reality where everything is. I said (inaudible) no, they're solid, stand up. They're the people-- I've got resumes on them, I've done business in the past, they're my partners. I said we have a (overlapping dialogue; inaudible) 50/50 agreement, you know. They are my partners, you know. Cause he was kind of saying why do you want to work with these guys if they're robbing from everybody? I said they're not. The other people are full of shit, OK? So I said that. Now what happened with me--.

BRUNO: (inaudible) from Johnny or Jason?

DORFMAN: To the venue, I don't know if it came from Johnny or Jason. I don't know that. When I sat there, it came from both their mouths, but then I'll get into that meeting after, you know. But so I came in there. So the biggest

question I have is like as per my agreement I don't need to supply contracts, OK? I was asked to supply contracts because they went to the Sports Authority bashing you too.

BRUNO: (overlapping dialogue; inaudible) Sports Authority?  
(multiple conversations; inaudible)

BARRETT: The Meadowlands NJSEA, that's who owns the rights.

DORFMAN: And they went so far on that level, you know? Cause (pause) the money owed, the whole thing they caused such a big issue on that. I battled, you know, Al with that, OK? The owner of the Fair. And I said these are my partners. That's not the problem. Then you have no money, OK? You're broke, you don't have any (multiple conversations; inaudible) ask you for financing because we didn't have to--.

BRUNO: That is other accounts. That was in the (inaudible) account.

DORFMAN: I understand. This-- the point is, all that came out because of Live Nation, all right? We have our agreement, we have our thing. Live Nation called us all out. Now like I said, I don't need to produce contracts as per agreement. He's asking me for them though, cause Live Nation said you know what? You're a thief, you can't-- you're broke, and you can't produce any talent. That's what Live Nation said. I sat there, argued against that

conclusion on all the three areas, OK? (pause) So basically, we're a company that--.

BRUNO: (overlapping dialogue; inaudible) cause I've love to fucking, get a fucking slander suit (inaudible).

DORFMAN: So we go into that one with Live Nation--.

BARRETT: And he told the venue.

DORFMAN: -- and he told the venue. So that one comes from the venue. I backed you guys up with it, I stand strong, the venue supports us, OK? I said these guys are just saying bullshit because they're trying to discredit them, cause they're our 50/50 partner in the fucking event, you know? (laughter) (multiple conversations; inaudible) So basically--.

BRUNO: They try to take Beatstock away and (overlapping dialogue; inaudible).

DORFMAN: And I explained to Al, I said look, he knows all the people (overlapping dialogue; inaudible) calls there. You know, they call. He said listen, you know like Electric Daisy (inaudible). They want to do it, let's talk with these people, they want to do it with us. You know this. We sat down to dinner that night, Electric Daisy Pacha (inaudible). Alan set up the meeting, and we sat down, and I was like OK, we came to an agreement, we roll 50% partners on the deal, and (pause) we're working together.

That was it, you know. (multiple conversations; inaudible).

SACKS: -- that loop for so long. And because you know what I mean? Like I know-- I barely know John, you know, Vito, I vouch for you. This guy stood there, on his own, without me even being there. You know, he's (multiple conversations; inaudible).

BRUNO: That was very cool, I owe you one.

DORFMAN: (multiple conversations; inaudible) my interactions with you, and that's with Alan's respect level for you. That's where I got (overlapping dialogue; inaudible). That's where it came from. You know, I respect (overlapping dialogue; inaudible). (multiple conversations; inaudible) we're standup, that's how it is. You know what I mean? We make a deal, he made a deal with you as 50-50 partners, we're just going to -- that's the deal, I don't break my word.

BARRETT: What we need to do right now, so we need to--.

DORFMAN: And then I just want to (inaudible) Live Nation things are just-- which I guess (inaudible). So when we went to that office the other day, OK? (pause) We-- at that point there, they went-- wanted to (pause) put it this way, they totally tried to kick you guys a hundred percent out, OK? (multiple conversations; inaudible). They put a meeting on



(overlapping dialogue; inaudible) I come to (inaudible) the meeting cause it's this phone call, you know (inaudible).

(multiple conversations; inaudible) I had to, you know?

And then the whole thing started they wanted to, you know, take the Electronic Dance, and they said basically the same thing. Like they were trying to figure a way to put us out, they wanted or to do it with us, they offered us 50% and they'll fund the whole fucking thing, OK? And we said who's going to do your thing? You know, Vito Bruno is not -- Vito Bruno can't produce the fucking concert. He can't-- I said (overlapping dialogue; inaudible). No, I produced Beatstock.

BRUNO: Who said that?

DORFMAN: Jason Miller.

BRUNO: He said he produced (overlapping dialogue; inaudible)?

DORFMAN: He goes I produced Beatstock, I can't-- how can they run an event? He can't-- I said produced to you? What's the biggest size event you produced? I said 5,000 people, produce a lot of them. But yes, I haven't produce a 25,000 person event. Who's-- why are Vito Bruno is my partner? Because he has done them, and that's what he does. And he said no he hasn't, I produced Beatstock.

BARRETT: He said they produce their (overlapping dialogue; inaudible)?

DORFMAN: They-- he said-- he goes you're going to run into problems. He goes you are going to run into problems with the box offering tickets because they owe me money, they owe Ticketmaster money, they went through-- left-- he's throwing left and right. I mean he was throwing hooks (inaudible).

BRUNO: Jason or--?

DORFMAN: Jason and John, and then Jason-- especially Jason.

And then Jason so badly was saying basically, he's saying-- I'm like listen, I have an agreement with them. They're my 50/50 partner, you know? And--

BARRETT: Oh, great guys I love em (inaudible).

DORFMAN: No. No. No. As soon as I had the-- I said (pause) we have this agreement, it's set in stone, we-- I have other people with it, that's it. As soon as I said that, now (pause) fuck. We can't just cut them the fuck out of it. They have to come into it now if they want to become--  
.

BRUNO: (overlapping dialogue; inaudible) you out.

DORFMAN: They want to take more of the pot. It's that--.

BRUNO: These kids don't know what the fuck they doing, they (overlapping dialogue; inaudible). (multiple conversations; inaudible)

SACKS: I want to hear what they said though. What'd they say to you?

BRUNO: Huh?

SACKS: What'd they say to you about us, Live Nation?

BRUNO: How'd these fucking kids that don't know anything get this fucking place. They don't know shit, they embarrass themselves, the whole things.

DORFMAN: Yeah, you know what we did? We sat there, like this. I just sat there like this. I was just like (inaudible) Electronic Dance (inaudible) I'm here to talk about teen and pop. And then I'm like Kanye. I said if I was going to talk about a deal with you, with you guys, I have partners that are (inaudible). I have a deal with Vito Bruno and John Dimatteo. They're my 50 percent partners in this. I have to speak with them before I could make a deal with you if I wanted to do. I said there may not be room this year, maybe we could do something next year, who knows. I'll talk to those guys. I left the door open instead of burning a bridge there. But what talent do you have? What's this? And then he said I spoke with William Morris agency and checked, you guys have zero booked. So he's (inaudible) going into the booking agents, you know what I mean? With the two. (overlapping dialogue; inaudible).

BARRETT: How can they do that. With the booking agents?

BRUNO: Live Nation, they've got a lot of money, they've got a lot of clout, and the agent's trying to suck their cock.

BARRETT: Did they mention it to you or--?

BRUNO: What's that?

DORFMAN: That the agents-- that they're going to-- you said they were going to block our talent?

BRUNO: He says you're going to block it.

SACKS: But they did tell you that Live Nation was talking to them?

BRUNO: Yeah.

SACKS: Yes?

BRUNO: Yes. (multiple conversations; inaudible)

SACKS: Respectfully, I just got to ask, what was your response to that, Vito? I mean that's your show.

BRUNO: (inaudible) spoke to Joel about the talent?

SACKS: Yeah.

BRUNO: He was talking to John about the talent that what do you have, you know. Then I spoke to Joel, you know.

SACKS: Joel disclosed to him that we don't-- that we didn't have contracts in place?

BRUNO: Apparently so.

SACKS: You're saying Joel [Zimmerman] told the fucking Live Nation that we don't have contracts in place?

DORFMAN: But we have contracts at the moment, but (inaudible)  
confidentiality (inaudible) that's fucked up.

BARRETT: That is something else.

DORFMAN: It's fucked up.

BRUNO: (inaudible) piece of shit business. (pause)

(laughter)

DORFMAN: Wow (pause) William Morris (pause) Meanwhile we have  
\$800,000 in offers to these guys.

SACKS: More.

DORFMAN: More.

BARRETT: We have millions of dollars in offers out on this  
event (multiple conversations; inaudible)

SACKS: Let me get this straight. We have verifiable funds,  
we have a deal in place with you, OK? We have contacts on  
the table to every major agency in the country for every  
major artist, and the agents are allowed to disclose that  
information to our particular deal to other competing  
fucking competitors at that level? It's a major  
corporation, Vito. They can't just come in and wipe us the  
fuck out.

BRUNO: You know what? At the end of the day, should they  
choose to wipe everybody out? Then big (inaudible) fucking  
pay day might be the lawsuit. (laughter) (pause)

DORFMAN: Cause they went from day one, if you think about it.

The whole thing-- (inaudible) day one was to come attack you guys, you know. That's what they wanted. They'd say oh, they took a thing, and made it over exaggerated it 50 million times.

BRUNO: Johnny, he is pissed off because he wanted to do it with us in Asbury.

BARRETT: That's it. But there's a missing piece here that--.

BRUNO: No, so like we went with him--.

BARRETT: That's why the venue called us. That's why Al called us that you know, this event was supposed to happen when he asked them somewhere else, and that we stole you from them.  
(pause)

SACKS: Listen, Asbury is not even close to the same type of venue that-- you know (inaudible) Asbury, it's a freaking shit hole, you know. It's not the same caliber of anything we're talking about (inaudible). (pause)

BARRETT: Moving forward. How do we you know, start booking talent, and getting this thing together?

BRUNO: John is in Vegas blowing Tiesto again.

BARRETT: For this event? (multiple conversations; inaudible).

BRUNO: Off the record.

SACKS: I have to laugh, that's really funny, but go ahead.

BRUNO: Off the record. I don't want this out there. Kelly Kobb who's the production manager.

SACKS: Tiesto yeah.

BRUNO: Came through John, that's John's friend.

SACKS: (inaudible) placed him there, yeah.

BRUNO: It's like (inaudible) right hand, it's like now it's like not as production as like his road manager in hindsight. Takes care of everything. Apparently they got drunk, he got drunk last week or this week. And hanging out with Tiesto. And told. Got in his face. Said yo, you fuck John, you fucked me, you fucked up.

SACKS: (overlapping dialogue; inaudible) Tiesto's fucking face.

BRUNO: That's why John's over here. (pause) You know, so if anything might change for that.

SACKS: Wish John would have told me that. It would have made me sleep a little better that night.

BRUNO: (overlapping dialogue; inaudible) so that's-- (pause) you know, he's gone over there, and not going to say a word. Just going to go there, see [Tiesto], and hang out. See if Tiesto brings it out. (pause)

SACKS: Vito, you don't think John will go behind our backs and try to make a deal with Live Nation do you?

BRUNO: No.

SACKS: Sure? Because he worked with them before you came on.

BRUNO: What's that?

SACKS: His relationship's a little-- goes a little further than (overlapping dialogue; inaudible) right?

BRUNO: Mine does.

SACKS: Well, with the Beatstock (overlapping dialogue; inaudible) and all that. My bad. (pause) (inaudible).

BRUNO: (inaudible) go back a dozen years.

SACKS: Before they were Live Nation, Clear Channel.

BRUNO: Clear Channel Entertainment. Ron Delsner entertainment. I go back. I go back (inaudible).

SACKS: (inaudible) that was originally Ron Delsner's?

BRUNO: Yeah (inaudible) with Ron Delsner for 30 years.

SACKS: Holy shit.

DORFMAN: So Live Nation, yesterday when you sat down-- it wasn't yesterday. Last night you sat down with Jason. You presented to him after talking to us, and agreeing (inaudible)--?

BRUNO: I said dude what do you want.

DORFMAN:33.

BRUNO: No, I said what do you want? I said (inaudible) he came guns (inaudible) you know, I can blow these fucking kids out, they got loopholes in their contract



dadadadadadada. Dude, take your fucking Live Nation hat off, bro. You've got to chill the fuck out. (laughter)

SACKS: Thank you.

BRUNO: Fuck this. This guy is fucking-- dude. You know, yeah. (pause) It was-- I just cracked him (inaudible) dude, we've been talking for fucking months when you're working with us on the side. What the fuck you doing? What the fuck are you doing? These are good kids. I said leave them the fuck alone. I says you know what? Don't be pissed off if they were smarter than you, and me, and they got the fucking deal. (pause) I says don't be mad at them, be mad at yourself.

SACKS: He could have thought it out three years ago.

BRUNO: Yeah, it was there.

BARRETT: That property has always been there. The (overlapping dialogue; inaudible).

SACKS: 25 years.

BRUNO: Now all of a sudden everybody wants it.

SACKS: It's like discovery Nellie Bly all of a sudden.

DORFMAN: What did he say when you said that to him?

BRUNO: You're right. Think about it. I says what do you want? You want in on this fucking festival? I says we'll make it equal partners, all of us. No problem. And he says you want to do it with Live Nation, or do it without

Live Nation, or do it personal? You want to do it with Live Nation and we'll take care of you on the outside also to start moving you out of Live Nation and to this? Cause you talked to him about this thing at Atlantic City with him for a few months, so the repeat offender would be the hip hop fucking festival. He's really into--

SACKS: Yeah, you better get insurance for that real quick.

BRUNO: Huh?

SACKS: The repeat offender (inaudible) who's going to insure that, Lloyd's of London?

BRUNO: The city-- Atlantic City mayor wants that show. The mayor of Atlantic City, he wants it.

SACKS: They need money down there. Yeah, they do.

BRUNO: They want it.

SACKS: So just (inaudible) with Jason.

DORFMAN: Yeah, so then what else-- (multiple conversations; inaudible)

BRUNO: Well, I says you know, and I says you know, and they've got the fucking place. Anything you want to do there we'll work together. You know, take the bulk, give us a piece back (inaudible) over here, and work together.

BARRETT: So they read our contract?

BRUNO: Apparently so. Apparently Al said something about there's a clause, a deadline for the first or the fifth in

your contract? It's something either in the first or the fifth there's a date, a deadline for (multiple conversations; inaudible) that's what they said. Take a look. (phone ringing) (pause) Jen, I'm in a meeting. I'll call you when I'm done. (pause)

SACKS: I'll ask you a question. If Jason knows-- if he knew that, how far back do you think that would have been he found that out?

BRUNO: How far back?

SACKS: You've known for a couple of weeks, right?

BRUNO: I would say he found out when he did some (inaudible) and then started talking about talent. So that's--

SACKS: We could have gone a lot longer than that.

BRUNO: (overlapping dialogue; inaudible) longer than that. (multiple conversations; inaudible)

BARRETT: When we came at you, and that first time, that's obviously when (inaudible) sat down with (inaudible) right? It'd be over two weeks ago.

SACKS: Right, so my point being, right? Let's just call it two weeks to be safe. At that point, it was a very crucial time for us with bookings. John and I, and you, were already heavily pursuing these artists, right? William Morris agency, and AM Only. I know because I read the correspondence. I was CC'd in on a bunch of it. You

weren't, but had seen it. If they already knew Live Nation, and they contacted Joel Zimmerman or Paul Morris, they could have very well have stalled --

BRUNO: Absolutely.

SACKS: -- all these contracts dead.

BRUNO: Absolutely 100% (pause) (multiple conversations; inaudible)

BRUNO: What?

SACKS: That don't fly.

BRUNO: He also said something to the effect of that it's something in the contract with this first or fifth date doesn't happen, they could promise and deliver-- Al was asking if they could deliver content. And they said they could do it with four or five events. (pause) So then they went (inaudible) and I said well, (pause) deliver them. We'll be more than happy to work with you.

DORFMAN: Like you said, (overlapping dialogue; inaudible).

BRUNO: I says you know, put the stages in there, and keep them. As far as (inaudible) do a deal for a stage for the fucking full three weeks rather than put it up, and take it down, and have to deal with the unions, and this and that. And then we dispersed the costs of the labor over (overlapping dialogue; inaudible) the deal, this and that. (multiple conversations; inaudible) So he wants (pause)

give him basically numbers immediately, and that's  
(inaudible) and said you know, but then and I should send  
it to you, and you should send it to Al. This way it's all  
a little bit completely transparent, you know. This-- and  
really just go to Al and say you know, Live Nation guys are  
really causing a problem. (inaudible) did he say that to  
(inaudible) at all?

SACKS: No.

BRUNO: No, let's talk about it. These guys have really  
caused a problem, they've stolen the talent on us. You  
know, we went, we all made an offer for them, they're  
really trying to fuck us. We made them an offer, and we'll  
show you the offer (inaudible) writing it up tonight,  
tomorrow. Says what do you want to do with them? Your  
blessing before we send it to them.

SACKS: (inaudible).

BRUNO: John's (inaudible).

DORFMAN: Cause I'm meeting with Al tomorrow-- Monday.

BARRETT: Monday.

BRUNO: Monday. I got to get him to do it.

SACKS: He's got to stop what he's doing in Vegas, and do  
that. (multiple conversations; inaudible) it should be  
done on the plane on the way.

BARRETT: When's he flying home?

SACKS: As soon as possible.

DORFMAN: Cause we (inaudible) review it. He's flying home  
Monday? (multiple conversations; inaudible)

SACKS: Because if we don't communicate (inaudible) after  
night, he's fucked up all day Sunday, he doesn't get back  
Monday.

DORFMAN: And if we don't put that on the table and show Al, Al  
is going to be like what the-- (inaudible) what the fuck is  
(overlapping dialogue; inaudible)?

SACKS: Not only that. We can't afford for Tuesday to roll  
around, and Jason and his guys from Live Nation hit up Al  
or go see him, and press, and press, and press, and press.  
Well, because they blocked the talent, right?

BRUNO: Well, if this thing should go south because of Live  
Nation, there would be a mega lawsuit.

BARRETT: I mean we were granted an exclusive right to produce  
this event. When you grant someone the right, that's--.

BRUNO: And then they cockblock it, and it's called tortious  
interference if somebody interferes in your ability to earn  
a living. And I've got a slander suit obviously.

BARRETT: Slander, tortious interference.

BRUNO: You guys got a slander suit, obviously because of what  
he did to you.

BARRETT: I mean the bottom line is it's, you know, it's a five year agreement, you know a five year option that they're preventing from happening so.

BRUNO: (overlapping dialogue; inaudible) Jason, dude, I says (inaudible) deal, I says it's not for one year. I says it's for the full fucking term, bro (multiple conversations; inaudible) I painted the fucking full-blown picture. (phone ringing) (pause) (multiple conversations; inaudible)

DORFMAN: (inaudible) like he was interested or no?

BRUNO: Very (inaudible).

SACKS: (inaudible) talent booker, agent for Live Nation.

DORFMAN: Yes. Yes. So the trust (inaudible) from where you'd been at. (laughter) I'm not going to-- you know, him? Anything solid paper trust one thing from him, you know what I mean? We did it ourself verbally, and trusted that we did a handshake agreement as gentlemen, and as-- that you saw my deal (inaudible).

BRUNO: (overlapping dialogue; inaudible) all costs to get to walk away, to protect you guys, and we'll walk. You know, and we'll have to walk, to protect you, we're walking.  
(pause)

DORFMAN: So Jason shook on that. That might be a-- (pause)  
well, it makes sense because you offered us 50%, you know?

And (inaudible) now you realize he tried to do whatever he can and realized (overlapping dialogue; inaudible). Yeah he realized all right, I have to go after I made it clear that you guys were in this deal, and (inaudible).

(multiple conversations; inaudible).

BARRETT: They need to get in because (inaudible) Tiesto tour.

DORFMAN: That's what it is.

BRUNO: I brought that up, I says Jason, next year, it's going to be the Tiesto tour. It's going to be you, it's going to be us, and it's going to be Zoo, and who the fuck knows what else is going on out there. There's fucking 50 fucking things. If it was me, and you, and I tell him me and you, coordinate, and then we go to Paul Morris and put that on top, that becomes our thing, your thing becomes our thing, and it's like take three, so then you've got one.

SACKS: But (inaudible) Jason is doing, he's planning his own thing also?

BRUNO: Oh yeah. (inaudible) happening no matter what.

SACKS: Aside from this Tiesto thing? There's two projects.

BRUNO: Yes.

SACKS: What's that (inaudible)? What is that?

BRUNO: (inaudible) they were talking about us doing with them for fucking six months.

SACKS: This one at Asbury park, you're talking about?



BRUNO: Yeah.

DORFMAN: (inaudible) Electronic Dance one (multiple conversations; inaudible).

BRUNO: The thing that pissed them most off is that we didn't do it.

DORFMAN: So you're talking about a 3,200 person venue that you did in three days, what are you doing?

BRUNO: No. No. No. No. It was spaced in the (overlapping dialogue; inaudible) the block, the beach, the thing in front, it didn't (inaudible).

SACKS: Good thing you showed him that spot, huh?

BRUNO: Showed who? (laughter) Showed who? Jason? (pause)

SACKS: Listen, I did 7,200 kids in that though. Every time a group of 400 kids would show up, there's another \$500 to the fire marshal. We sat with him in his truck, and (inaudible) radio my guy to bring me a whole little envelope every about 25 minutes. You weren't there this summer. The guy with the canes, he still there? The fire marshal with the cane? (pause) (inaudible) out there. (pause) (laughter)

DORFMAN: So have John draft up that agreement and we'll look over it, so that I can go in, and when I meet with Al on Monday, he doesn't get hit with this thing out of left field, you know--.

BRUNO: I would call Al over the weekend.

SACKS: Vito, you the sole investor on this? Is John putting any money into this?

BRUNO: No, I put the money into an area event, and area event I think I funded it with his-- so it's just a couple hundred thousand dollars in the area event account that's going to be used for this. That was just I think (inaudible) whatever.

SACKS: No, I'm just wondering what you do with John is (overlapping dialogue; inaudible).

BRUNO: No. No. I already funded that account and then invested (inaudible) \$300-400 thousand should be in there. Providing we get paid for New Year's Eve properly.

SACKS: You're still waiting for payment on that too.

BRUNO: Yeah. (pause)

SACKS: [Eddie Miller] doing all right, huh?

BRUNO: Eddie Miller.

DORFMAN: So the contracts that we do have, I know you don't have a ton of them. Do you know? Cause John told me there's-- on his side, three to four. (pause)

BRUNO: I don't know.

SACKS: You've got to start to know, Vito. Cause it's key at this point.

DORFMAN: Because the one part on our end was you know, like I said, it's not an agreement. (multiple conversations; inaudible) I just need to know--. (pause)

SACKS: You know, we call (overlapping dialogue; inaudible).

BRUNO: I tried to do, you know, (inaudible) one to the other, and (inaudible) too much fucking [life]. (multiple conversations; inaudible) Too much of the same shit. (multiple conversations; inaudible)

DORFMAN: (multiple conversations; inaudible) and we just e-mail correspondents, you know?

BRUNO: Like here you guys see, so what do you think of this? I don't know. I'm doing it (inaudible).

DORFMAN: Well, Vito, so--.

BRUNO: That's all you guys. You guys making me (inaudible) out, that's why I go to (inaudible) box scores, you know, try to look up you know Empire of the Sun and N.E.R.D, you know.

BARRETT: (inaudible) NERD pull? Anything? (pause)

BRUNO: N.E.R.D, yes. They did-- (pause). Somebody told like the Gorillaz will sell fucking 20,000 tickets.

DORFMAN: The Gorillaz?

SACKS: I don't know what territory they're in. What is that?

BRUNO: Gorillaz and Nerd-- N.E.R.D, whatever you call them. (pause) They did just recently in Oakland, California

5,000 tickets, \$47.50 to \$85, they grossed \$388,000.

Again, Gorillaz, N.E.R.D made \$217,000, \$226. Madison Square Garden, they sold 11,000 tickets, \$869. Boston, they did \$349,000 Erykah Badu, N.E.R.D, Janelle Monae, \$310,000. N.E.R.D. and [J Electronica], \$42,000. Jay Z, N.E.R.D, Wale (inaudible), \$389,000.

DORFMAN: \$389,000?

BRUNO: (laughter) Yeah. Illinois.

SACKS: What venue?

BRUNO: \$10,000 seats, it sell out. They did it in Texas, they sold out. They did \$500,000. And this is again, this is Jay Z. All of this is on the Jay Z tour. A lot of them-- when this is over, a lot of them did not sell out. (pause) The highest grossing show minus New York was Baltimore and it was \$772,000.

BARRETT: How much were the tickets?

BRUNO: \$772,000, \$125, \$87, \$57, \$27.50. (pause) So if you start to put talent and things like that, (pause) you know let's just (inaudible) these fucking Gorillaz, cause that would sell by the end of (inaudible) sold for \$300,000 on there. And (inaudible) for me.

SACKS: The thing about the Gorillaz that you may not know is there's about six members, and if you get Daniel (inaudible), which is all of them, and like this other

Chinese dude, they bill as the Gorillaz. The whole group together, with all six members is \$300,000 and they rarely play. Like at Coachella they'll play all six of them.

(pause) Paul Potter is like (overlapping dialogue; inaudible).

BRUNO: They sold out one show in Detroit for 2,800, that's (overlapping dialogue; inaudible).

BARRETT: Who sold out?

SACKS: Gorillaz.

BRUNO: They did Madison Square Garden with a bunch of people, they sold out 11,000 tickets, 4,800 tickets. Again, the grosses are \$336, \$409, \$349, \$869, \$226, \$217, \$217, \$469, \$388, \$516. That's Australian. The \$950 is Australian at (inaudible). (pause) How do you pay \$300,000 for a group that's going to bring in \$349,000? (pause)

DORFMAN: That's why I add (inaudible) to look at (multiple conversations; inaudible). It's like OK, what if we get David Getta? (inaudible) David Getta? (pause)

BRUNO: What do we do with these (inaudible), David Getta in Zurich, Berlin? (pause) There's only one other thing listed: Vancouver. (inaudible), (pause) so 990 tickets for \$87,000. (phone ringing) So Fat Boy Slim, David Getta, what's this (inaudible)? (inaudible) 1.9.

SACKS: You know, this is just based on Ticketmaster sales  
though, right?

BRUNO: No, this is box office reporting from promoters. As  
in promoters are (inaudible).

SACKS: That's (inaudible) to their survey?

BRUNO: No. No. When you're a real, legit promoter you try  
to see box office scores, so the venue looks good, other  
people have a (inaudible), attract other talent. So they  
invest in quality here, but they're worse than (inaudible)  
so. (pause)

BARRETT: This is bragging rights?

BRUNO: Yeah, and it's a tool (inaudible), so you actually  
send them something. Meltdown, Kid Sister, David Getta,  
Texas, \$124,000. (pause) David Getta, Carl Cox, DJ Dusty.  
(pause) George Michael, Kelly Rowland, Adam Lambert, \$1.2  
in Australia. What do you guys do when you tried to get  
(inaudible)?

BARRETT: Yeah, (inaudible).

BRUNO: No.

BARRETT: Steve Angelo.

BRUNO: Steve Angelo. (pause) Let's see. Yeah. (pause)  
Tiesto, (inaudible) August, \$57,000, \$122, \$92, \$455, \$201,  
\$75,000. There's a whole bunch of them. \$1.2, him alone,  
\$49,000, \$79,000, \$61,000. (laughter) \$189, you know.

SACKS: There's a guy who's going to pay \$400,000 for him?

BRUNO: Yeah. That's why-- oh, here's Glow. Glow did  
\$91,000.

BARRETT: How much are they paying?

BRUNO: \$100.

BARRETT: \$100.

BRUNO: Webster Hall, gross \$119. (pause) Chicago, there's a  
bunch of people. \$385 with a bunch of people, (pause)  
Orlando \$297, Washington D.C. \$90. (pause)

BARRETT: So these are night clubs, these aren't all day  
festivals. All ages.

BRUNO: (inaudible), music stage-- music stage (inaudible),  
(inaudible) music festival, (pause) the Pavilion in Athens,  
the Arena in Glasgow, Prague, you know capacities are  
7,000, 8,000, 3,000, and they're not selling out. There's  
one that was sold out in Washington, 100%, 1,500 tickets.  
And Stockton sold out, Franklin sold out, but it's \$17,000.  
(pause) That's serious (inaudible), serious. (pause) I--  
you know,

BARRETT: So just look up Steve Angelo real quick. (pause)  
Nothing?

BRUNO: Already press (inaudible) together.

DORFMAN: Yeah, it's (inaudible) here.

BRUNO: (inaudible).

BARRETT: Actually, nothing. Not in there. (pause) So this budget, his (inaudible) to come down. If we have offers that are too high, how do we combat that now? (inaudible).

DORFMAN: You just don't accept them, and they can't (inaudible).

DORFMAN: Throw the offer?

BARRETT: Mmhmm. (pause)

BRUNO: The problem is Bindra's -- they have Bindra and Pacha and John, Live Nation, and Bowery. They're all banging for these fucking (inaudible) in one market. And Glow. (pause)

DORFMAN: Now can you get John on the phone just to see like you know, some of the basic things they asked they wanted from us cause we could have-- that Live Nation asked us?

BARRETT: He's in the air right now.

DORFMAN: He's in the air right now? (pause)

BRUNO: He said he's going to land in at three o'clock this time or that time. I got (inaudible) few minutes ago. Fuck, cause I've got to go through here to Redbank to Mohegan Sun to (inaudible). (pause)

DORFMAN: We need to (pause)-- (inaudible) asked him. He had (inaudible) sometimes. (pause) When I talked to John he said all right, he sent me over one contract, and then he's like obviously, the Jonathan Peters one, you know you could do, and he had a couple of other ones.



BRUNO: Jonathan Peters for?

DORFMAN: For the festival.

BRUNO: How much for Jonathan Peters, 5? (pause)

DORFMAN: But 20--.

BARRETT: I can eat with that.

DORFMAN: Well, my point is that there is-- I didn't get those from John. He's supposed to be supplying them to me. Cause remember when Live Nation said you guys can't produce the talent (inaudible) from contracts because of that. So I told him who's handling-- cause they said they're handling the talent, you know with us, you know. With us, together. So I want to just bring in what ones that we have, and then you know, (inaudible) and say look, this is where we're at (inaudible) process while we're here, you know what I mean? I want to show what we discussed. E-mail correspondence from Williams Morris, just (inaudible) John discussed in there. Don't-- the offers that are there showing the ones that they're confirming, we have to list the contract. (pause) That's what I want to do is get them going in and saying (pause) cause who knows which way Live Nation's going to spin it on-- it's just up in the air, you know? They could spin it as (pause) same thing they did. They can spin it on as they're partnering with you; or attempting to. We don't-- who knows what these

guys are going to say? That's the reality of it, you know?

(laughter) From where it's gone, from (pause) what I've seen is done in every direction, I don't put anything past (inaudible) they're going to say right now. So I need to show (inaudible) on our team, these are the guys you pick to go with, you know what I mean? I told you this is-- they're telling me they're all thieves, which means they're good. I need to show look yes, we're moving forward with this. That's what I want to do.

SACKS: I wasn't the (inaudible) here. (pause) (inaudible)

BRUNO: Guys, don't be insulted. I got to run. I have fucking six (inaudible). (pause) (inaudible).

DORFMAN: So what do we do about getting that stuff together first?

BRUNO: With the contracts?

DORFMAN: Yeah.

BRUNO: They've been asking for days, right?

DORFMAN: They've been asking for days. I even asked for just an e-mail correspondence that John is showing me. I've been asking now for days. (inaudible).

SACKS: What about this info for Al, for Monday?

BRUNO: We'll talk about it.

BARRETT: (inaudible) a piece of paper of just (inaudible) together, you know? (inaudible)? You know, he's

(inaudible), and we get some kind of e-mail copy for correspondence between John and the agents just saying hey, this is the dialogue. We have some stuff (inaudible).

BRUNO: The (inaudible)?

DORFMAN: Yeah, exactly cause you don't-- cause Live Nation is going to come and say who knows, you know? And he did ask for those. (pause)

BRUNO: Really? Why?

DORFMAN: He did ask for those because of the (inaudible). So the question is what do you do in that situation?

BRUNO: I would ask him how (inaudible). (multiple conversations; inaudible). It should be ready in 10 minutes. (pause) Goodbye. Goodbye. (pause)

BARRETT: Is it possible to pin down the e-mails in your office and correspondence?

BRUNO: Yeah, we'll do every-- on his way, I'll see if what I can get done. You've been talking to (inaudible) on a regular basis. You know exactly where we're at with this (inaudible).

SACKS: Nowhere. Fucking nowhere, we're fucking nowhere, we're stuck in the mud. You know, and they both probably said (inaudible) 48 hours after we decided on the name with correspondence back with some lower level agents, and the fillers.

BARRETT: But that'll draw people.

SACKS: That'll draw people, there's still \$15-20 thousand artists, they're not \$300,000.

BRUNO: \$15,000 artists are going to bring how many people?

SACKS: 3,000, 2,000, 1,500. It depends, you know. The festival environment.

BRUNO: 15,000 (inaudible) or 15,000 (overlapping dialogue; inaudible)?

SACKS: Hundred.

BRUNO: Oh, \$1,500.

SACKS: Payers.

BRUNO: \$1,500 Is--.

SACKS: So (inaudible) \$1,500 DJ and that's with his drum and base or a \$5,000 guy. You know if we load that tent up that tent could bring 5,000 kids, under 100,000. (multiple conversations; inaudible) fucking everything: cars, food, you know, the number one drum and bass guy (inaudible).

BARRETT: And now what? You have a lot of leeway in (inaudible).

SACKS: That's it. I got contracts. Contracts (inaudible), you know? And then there's (inaudible) cause you know (inaudible). (multiple conversations; inaudible) sneak a month (inaudible) 50, we're talking about (inaudible).

(pause) (multiple conversations; inaudible) Yeah, but  
that's got to be like (inaudible) to that. (pause)

BARRETT: We need to agree on that, and then we can probably  
(inaudible) on Monday morning, you know? Cause that's the  
only time I can bring it. (pause) (multiple  
conversations; inaudible)

SACKS: But if he goes and Tiesto changes his fucking mind,  
he's fucking making (inaudible).

BARRETT: When's he coming back?

SACKS: Monday.

BARRETT: Monday. (pause)

BRUNO: Oh yeah, it's a fucking (overlapping dialogue;  
inaudible).

DORFMAN: But you can get into that computer if it's somebody's  
correspondence?

BRUNO: Just e-mail me (inaudible) is.

DORFMAN: True. (multiple conversations; inaudible)

END OF FILE

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CERTIFICATE

I, Patrick Emond, do hereby certify that the following 50 pages embody a true and accurate transcript. Prepared in the Audio Transcription Center to the best of our abilities, it comprises the contents of the relevant portion of a digital audio file provided to us by our client, Juice Entertainment. The digital audio file contained a meeting between Alan Sacks, Chris Barrett, Thomas Dorfman, Vito Bruno held on March 5, 2011.

1/27/2014

Date

Patrick Emond, Operations Manager  
Audio Transcription Center

# Exhibit B

**Speakers:** Al Dorso, Al Dorso Jr. Chris Barrett, John Sandberg, Thomas Dorfman, Alex Sveskia(M. on speakerphone)

**Location:** State Fair Event Management Headquarters 229 Main Street, Belleville, NJ 07109

**Meeting State Fair 2011 03 07**

DORSO: All right boys, what the hell are you doing?

DORFMAN: Getting organized like you said, come prepared.

DORSO: Good. Did you guys get coffee?

DORFMAN: Yeah, I had some.

DORSO: That's no good for you.

DORFMAN: How did it go with the sports event?

DORSO: You can't really leave all kinds of shit just laying around.

DORFMAN: An important investor, John Sandberg is with him, and he's going to sit in today.

DORSO: What's his name?

BARRETT: John Sandberg. He's going to come a little bit later and he also has -- he's got some major contracts for us this morning, for three major headlining acts.

DORSO: So he was just in the process of getting that?

BARRETT: He's in the process of getting those printed and over here.

DORFMAN: This first order of business here. This is our original.

I'm going to ask you to look at your copy. Hey what's up John?



Yeah, there's an army training service here, next to us. Yeah, right next door to that. Actually walk straight, just walk straight.

DORSO: The tunnel's in the back. See assistant branch manager.

DORFMAN: I was your senior assistant? You've got to walk straight down.

BARRETT: What kind of elements do you pick? Who was that?

DORFMAN: That's Vito (inaudible) company. It can show funds up to two hundred. They're huge since '67.

DORSO: That's \$467,000.

SANDBERG: John Sandberg.

DORSO: How are you? Nice to meet you. This guy owed money to that guy um...

DORFMAN: Jason Miller?

BARRETT: The situation --

DORSO: Did you talk to Jason?

BARRETT: We went and we met with Jason.

DORSO: Because I told him, I said don't owe any money on John D.? Do you know John D.?

DORFMAN: Yeah, we met John D.

DORSO: But I said guys, the best thing for you to do is go talk to them. If you want to be involved, it's a way to be involved, go see them.

DORFMAN: So with Jason Miller (inaudible) bottom of that was they do events with them right now, in north shore. They do Live Nation

events with them. They do (inaudible) Axwell (inaudible) there's two other ones.

BARRETT: There's two other ones.

DORFMAN: For the next two months. April 23<sup>rd</sup> and when you told me that Live Nation has said those guys robbed the money, this, that, this, this, this, this, that, I confronted them (inaudible) the situation. Obviously to protect ourselves (overlapping dialogue; inaudible) side partner (inaudible) they said no. At first they said they (inaudible) Vito Bruno didn't have any money.

DORSO: Well the reason they said that I guess, is because well then, you see that's John D. talking. The other guy (inaudible) he said we did a project, they lost \$50,000 or lost \$100,000, I was out \$50,000 that they promised me because it didn't make any money (inaudible) another concert, where was it, Asbury park.

DORFMAN: They made money there, where it comes down to would be basically just making up a lie about the money situation, because I listened to it on a three-way conversation. That's almost the work that he does every day, he wouldn't say that. I said well that's trying to get in on our real estate, our deal you know, that's what it is and I don't know why. And he goes, the only concert was New Years Eve, we did a party, and there's a third party company called New Years Eve.com, that owes Live Nation and Area events money.

BARRETT: Yes. The ticketing company, New Years Eve.com, robbed the ticketing money from their event. But not only them, on everyone that's ticketed through this company.

DORFMAN: They still both profited money on the event too but they're both waiting --

DORSO: They're waiting for money from --

DORFMAN: They called Jason Miller up on three-way.

BARRETT: Not on three-way, on the phone.

DORFMAN: On the phone, on speaker, that's right, on speaker. And he said hey Jason, what's going on? He started talking to him and then he started talking about money and yeah, we've both got to go after New Years Eve.com. Oh, what's going on with them? All right, this event, let's form it, let's do this, let's go to that. Do you know what I mean? The whole conversation we were listening. It was open for us to hear so.

BARRETT: He cut to the bottom of the chase, you know. So Jason and Live Nation, they're just trying to interfere with what we're doing.

SANDBERG: He wants (inaudible) into the meeting that we were in.

DORSO: Who's that?

SANDBERG: Jason Miller. Well about that, a complete 180 within five minutes. I know I'm about ready -- you know, I should say about him, here is Jason Miller from Live Nation, who is not -- you know.

DORSO: Jason seemed to be a fairly cool guy, and John D. was pushing him to you know, -- John's out there. Have you ever had a relationship with him?

DORFMAN: No. I just talked to him.

DORSO: He said to me you know, I can't believe, out of all this money that we give you for all the stuff we do together, he says that you didn't come to me with this first. I said listen, first of all, a month and a half ago if you told me, you know dance, I wouldn't even know what the hell this shit is you know? I said that's number one. Number two. For three years I've been telling Live Nation, you know I've met with everyone there, that we're going to have this area and special event area, do you want to get involved. Threw a couple of kid acts at the fair, here take these, you know see if we're going to be involved. John D. is the one who dropped the ball, because they probably said go out and feel your way, see what we can do out there. And he didn't -- you know, the way he did that is he brought his kids and some friends and they went on all the rides for free and ran around and then left. That's the way they checked it out. He said oh, I was in the park you know, I mean I'm sure. So the last year I met with Wayne Goldberg and he sort of yawned. I said you know look, here's what it's going to look like we think. And well we'll see. I mean that -- we'll see. After that meeting, I told John D., you know I said I'm just too old to beg. I'm not going to beg for anything. I don't give a fuck if Live

Nation is -- wants me, doesn't want me, wants to rent my shit, doesn't want to rent it. You know it doesn't matter to me.

BARRETT: Yeah.

DORSO: Because I was in there to find out -- you know, we do the Bamboozle shit and it's bleachers, stage, marquis, the whole damn field you know. What else do you have for me? Is there anything else? There must be other -- I know they do other events.

DORFMAN: Yeah.

DORSO: Let's go, let's do something, let's go. They just you know, they don't give a fuck about anybody else but themselves. And I understand the business. I mean just maybe that's the way it is. Maybe it's every man for himself and fuck you if we could. If we can fuck you if we do.

DORFMAN: (inaudible).

DORSO: You know three days -- three days before they had -- they knew their expenses for Bamboozle, they do everything right? So they were paying \$54,000 for the fence that went around that, and I made nothing. The fence cost \$108,000 to put up and they said to me last year, we want to share in the expenses, and when you go to your new fairgrounds, we want to know what those expenses are. Maybe there's things that we could put into the ground, that will help us with our event. So I said that's fine, you absolutely can do that. So they wanted -- now this temporary fence. I said well, you're going to pay half of the fence; you're doing an event, we're doing an event, then you'll pay half

the fence, right? Based on that, I contracted it out, had the fence put up, I had to buy more fence, you know all kinds of crap. \$108,000 and I tell him well it's \$54,000 for this whole bill Jason, here's the price to put it up and take it down. They go oh, all right, all right, and they take everything. Two, three days before the event they said you know, we've been thinking, you have an 18-day event, we have a 3-day event. That should be prorated, so we should only be paying this much money for the fence.

DORFMAN: After they already said it.

DORSO: And I go not a problem. I said it cost me this much money to put it up. I said, I'm going to take it down right now, three days before the event. I'm going to take it down. I said, then you can contract somebody, if you can, in the next three days, to have it put up for \$108,000, but not my fence, go out and buy your own. I own that fence that we're putting up you know? I said first, you'll have to spend \$50,000 buying the fence, and then \$108,000 to put it up and take it down. No, no, no, don't get excited Al, that's not worth talking about, but this isn't fair. I go well, when you talked about it last year, you wanted to share all expenses, it was fair. I go, but now \$108,000 isn't fair.

DORFMAN: Yeah.

DORSO: I said, is that the way it is? Well, it's just a crazy expense. I said yes it is. I told you it was going to be crazy.

DORFMAN: That's what this fence is.

DORSO: That's what it is. So when it goes to the new fairgrounds, I said basically we want to share in this and do that. I said you know what, no. I'm going to show you our fairgrounds. If you could use it, you could use it. If you can't, go get your own fence. I said you can't -- either you rent my fence -- and we're doing these sleeve systems you know, and doing three configurations for the stadium, because we're going to rent the stuff back to them for every event they do. So John D. came and he says, maybe we're not going to do -- you know, you're using other people, maybe we want to use other people. I said OK, you let me know. I said all right, no big deal. I said, you won't get our fence. Well, we'll have somebody else put the fence in the holes. Not my holes. Those holes in the ground, my holes. So, now he's coming back. I think he's coming today at 1:00, to go over rides and all the stuff that they want at Bamboozle. But you've got to see how -- he bounces off the walls. He's just out of his mind.

BARRETT: Yeah, he is out of his mind.

DORSO: He found out that we were going after the Rye Playland deal, you know, the park out there, and I saw their -- I saw Live Nation on the list and I said, what's Live Nation doing, going after that park? He says no, we're not going after the park. He goes we're doing -- we might be doing some concerts in that building there. And I said well, I said we're going to wind up

with that park and he goes well, he goes, you don't want to deal with Live Nation, you want to deal with me, he says. We are going to provide you, at the end of the day... (laughs)

SANDBERG: If I had -- the son of a bitch is ruining my life. I've never sat down in a meeting like I did in Live Nation, where they literally turned and literally talked horribly about people they're in business with for five minutes. When they realized that we weren't going to be strong armed that way, they turned around and those people are just the best.

DORFMAN: Oh, we like them, they're great guys.

SANDBERG: I don't believe them. They're talking about Vito and John.

DORFMAN: Yeah, behind their backs, Vito and John.

SANDBERG: Completely insane. They screw them out of the deal, bring us in.

DORFMAN: They said, they can't produce this, they can't do anything. They robbed money from us, they're thieves, they're this. They pretty much -- I remember when you told me the other day, he said the same thing. After I said oh man, I would too. They might make a deal with us, you know? They made a complete spin around, after they just trashed him as the worst person in the world to I love those guys. They understand it's just business.

SANDBERG: Correct. They went from strong arming us and to realizing we weren't going to be pushed around, to then trying to be buddy, buddy and partner with everybody.



DORFMAN: I'd ask you know, to ask them how like um, would they be interested in coming in (inaudible) other events. And they basically were not interested and then they said oh, you know. Watching the show they said, we don't really have to pay attention to our place, we pay attention to our amphitheater. (phone rings) I don't know what he said but watching the amphitheater.

BARRETT: Who said that John?

DORFMAN: John, when he realized --

BARRETT: John has no --

DORFMAN: And Jason.

DORSO: (answers phone) Hello? Yeah? Yeah, I'm here.

Everything's out? OK. Where are you going to leave that? Well, what if you're -- I mean, OK. You're going to pull it all the way up by the front of the park tomorrow? Right. Well all right, OK. Well, it's your deal. All right, I'll talk to you later. You're all leaving there now? All right, I'll see you later. No, you can bring the chart, but you can't go down 23, it's closed. No, you can't, it's closed. You've got to go through -- I'm telling you, it's closed. That whole -- that bridge going across, what is it that pond or river, that goes across 23, which also goes across Newark-Pompton Turnpike, is closed. So um, so you've got to go the back way I guess. Yeah, you can do that, you can do that. 298 to -- yeah, or 287 to 80. Yeah, one or the other. Well you can go the other way, towards

Morristown, and go to the 80. You might do that. Yeah. Tell the other guys. I went through one end, it was fine, there was no traffic. All right, see you later. (hangs up phone)

Last year -- this week, on Thursday or Friday, I was away playing golf and they called me and said oh, I'm supposed to give them a ring. All right, let me know. On Saturday they called me and I just go look. They called me Saturday night. You know, this is like -- I had just gotten back from 30 holes of golf on the golf course, that's it. What is coming up?

DORFMAN: Oh, man.

DORSO: So I was supposed to be there until like Tuesday. We were coming home Tuesday night. I left at 6:00 Monday morning and I rounded everybody up. That shopping center next to us, they were closed for like four months, and I had the Honda Store, I brought like 30 guys up there and we shampooed and cleaned and power washed, and we were open the next day at noon. A day and a half.

DORFMAN: Yeah, yeah. You guys are coming up empty, I don't think so.

DORSO: You know, after being closed six months.

DORFMAN: Oh man, that's great. So...

DORSO: So this is Vito Bruno.

DORFMAN: That's another account there, the area event. There's about 400,000 in it and we have three -- that show is 460, 470 in total.

SANDBERG: The 300 cash in the account also. I'm partners in a REIT.

I have a credit line of up to \$10 million, so I can do that.

Backing Tommy up with some of his various business ventures and concerts, and I've done this for about six years now. So I'm pretty confident. I'm pretty confident things in things we produce. But I also have a lot of connections in different areas. My expertise is real estate and the good thing about real estate is the economy here is applying to every single business and everybody gets real estate to kind of perform, and through that, I mean I have some connections directly to some yards, where they had another event. A wrestling event we have here.

DORFMAN: (inaudible).

SANDBERG: My board -- he actually is on the board of the Meadowlands YMCA. Through that, through some of his contacts, he connected me with some people. Dean Vali is on the board, he works in talent. He also sits on the board at the YMCA. They asked me for this (inaudible) probably be the work that would be convenient as investors.

DORFMAN: And then we just asked him if he had a buyer on this for people involved.

SANDBERG: Like I said, my expertise is not in real estate, it's in numbers. I turn it into a numbers game. So when I look at these events, I pretty much just crunch the numbers.

DORSO: Including this right here?

SANDBERG: Tom is actually -- he's going to be our partner in the college fair. He's my partner in my REIT. One of them, there's five partners, general partners, who never even answer.

BARRETT: Yeah, we reached out to him and discussed everything. He's helping us out on the back end.

SANDBERG: He sits on the board and he's on the board of Rutgers-Newark, pretty close to the presidency hall, knows about the college, does a lot of -- I do a lot of nonprofit development things. That's me.

DORSO: This is you?

SANDBERG: Yes.

DORSO: Short sale homes.

SANDBERG: Distressed commercial assets now. That's really why I started reading, just to be able to stay up with the commercial loans. The defaults probably, it won't be until about 2013, when the new mortgage is coming up, so I wanted to be able to get us some money, to be able to start buying commercial assets as well. There will be smaller, single family homes, so that's what we may be able to get it for. I was a coach at Don Bosco, that's when I met Tom, I was coaching his son and we became pretty close over the years.

BARRETT: That's Alan, who you met, that that first time I had an introduction to you. That's myself.

DORSO: Are you sure?

DORFMAN: Yeah. There's Vito Bruno.

DORSO: Vito Bruno.

DORFMAN: Yeah. He doesn't, because now, (inaudible). That's his -- over there, the event/concert production, his Beatstock and

everything. That's Jerry Blair. He is a company that we are the primary -- our primary label present that as well.

DORSO: Jethro Tull, where's he?

BARRETT: I think he's dead.

DORSO: Jethro Tull's dead?

DORFMAN: I think so.

(overlapping dialogue).

DORFMAN: And Area Event -- that's John Dimatteo

DORSO: And what's John doing for you?

DORFMAN: He's doing talent booking. He's partners with Vito.

DORSO: I don't hear a lot of good stuff about John.

DORFMAN: No?

DORSO: No. Do you know him?

BARRETT: I've known John for about seven to ten years. Did business with him on and off.

DORSO: We've got two people in high places saying watch out for John.

DORFMAN: That's not cool.

DORSO: So I'm telling you, watch out for John.

DORFMAN: All right.

DORSO: All right? Very well informed people. I didn't question why. OK, what else you got?

DORFMAN: This company, this is primarily, that we're working with right now. The company is co-produced -

BARRETT: They're going to be basically running our back end, and like the production and marketing.

DORFMAN: They get talent also, for independent promoters and stuff. They get crossover -- they just did John Bon Jovi. Just because you're a bigger company.

DORSO: Tennessee Ernie Ford. He's only dead 30 years this guy.

DORFMAN: Who's that?

DORSO: Tom, you don't even know who he is?

DORFMAN: No.

DORSO: Never, you don't know?

DORFMAN: No.

DORSO: "Some people say a man is made out of mud." You never heard that song? (overlapping dialogue) You never heard that song? His last hit was '62 I think.

DORFMAN: They were Republican.

DORSO: "Sixteen Tons."

DORFMAN: That's right. (overlapping dialogue).

SANDBERG: Classy, real straight shooters. Very straight shooters, very good guys.

DORFMAN: This is what we want to work with. So with them, the first event we're putting together, right here. It's the wrestling event stuff here.

DORSO: Can I get in on the tag team?

DORFMAN: Are you going to win one in Venice?

DORSO: This is for the Ultimate Warrior.

DORFMAN: These guys are going to have -- they're going to have the artists do all sorts of sparring. Two members that can vouch for that. (inaudible).

(overlapping dialogue)

DORFMAN: Hacksaw Jim Duggan?

DORSO: Kurt Angle, I've heard of him.

DORFMAN: Kurt Angle?

SANDBERG: Hulk Hogan you know. Rowdy Roddy Piper is in there.

Superfly Jimmy Snuka.

DORSO: The Hulk is not around anymore is he?

DORFMAN: No he's not around anymore.

BARRETT: He hurt his back.

DORSO: OK, so this is a -- this is one of the smaller things.

DORFMAN: They're projecting about five thousand people in that.

DORSO: I'm actually getting ahead of myself. Do you have the dates of that event?

DORFMAN: It's dated in there. This is an email that goes with this. That's proposed for July 10th.

SANDBERG: We have another meeting scheduled with them, as you'll see in a minute.

DORFMAN: This is an email from them to me. This is about other stuff that we're working on with them right now, because they're working on copying stuff.

BARRETT: Yeah, they're actually in a meeting right now.

DORFMAN: They're in a meeting right now for this rock -- remember we were talking about the 80s hair bands?

DORSO: Mm-hmm.

DORFMAN: They need a company to come in that can actually find...

DORSO: That's them.

DORFMAN: We may also have, between shows, the Latin Festival with us. These artists -- the guy Jerry Blair that I have connections with, so it's (inaudible). Here is the hair band thing. We're meeting at 10:30, to try to find out (inaudible) two-day event also.

SANDBERG: So it would actually be (inaudible).

DORSO: Whitesnake, they're still -- this is the one that burned down.

SANDBERG: I think old school on that, a member of the old school.

DORSO: Oh yeah?

DORFMAN: Yeah.

SANDBERG: Here I go Again, everybody loved it and they brought the song back.

DORSO: So when will you know about that?

DORFMAN: In a meeting at 10:30, but it's going on right now. They're working on both of them with us. We're only doing one right now, but we're working on (inaudible). This is a concept that he came up with, so I wanted to partner with Tom on that then. The college fair.



SANDBERG: We wanted to do a college fair, where basically we charge the college, come in to a booth, where it's \$2,500, \$5,000 for a booth. Be able to do some kind of live music and live acts throughout the day, but wanted to combine it with an essay contest, so that we kids in. So it would be an essay contest for any kids in high school across the area, and we would donate \$50,000, \$100,000 scholarship to the winner, but they would have to go to one of the schools in the local area. So if you go to a regional college, then you get a scholarship towards obviously, the college there, and we would have the kids, we would have basically our --

DORFMAN: And compete for it.

BARRETT: Right. We really have our quality demographic already in place with the people who wrote the essays, coming to see when we announce the winner.

DORFMAN: Yes.

BARRETT: And the kids with the high schools, invite the school principal.

DORFMAN: People who go to each school, they need to represent.

That's why, across the country, so we're going to make a national contest.

SANDBERG: Well you can just do that regional. I mean, you ended up -- you can use the colleges between here and [Fallon?]. I mean there's 250, 300 colleges.

BARRETT: You have a lot in the United States.

SANDBERG: I coached some basketball, I have a lot of connections with athletes and colleges. So I was a coach in the 80s, so I have a lot of connections with college coaches and admissions for universities. So between myself and Tom, I think we'll put that together. He helped build it up this year. He thinks that it's going to be too short notice, leave this for something going forward next year, we're just going to have to get going.

DORSO: Sounds interesting.

DORFMAN: You know me, we were doing our own process.

BARRETT: You give them back, you even faxed me a copy with the -- (overlapping dialogue). Very explicit notes. This is for that. This is a contract that just came. I'll start with 92.3 NOW. With crossover artists, we're going to go with 92.3 NOW to promote the event.

SANDBERG: That's great.

DORFMAN: Trey Songz, 92.3 NOW artists, and this is what we have today. I don't know why there's email stuff all over this.

SANDBERG: Because I had it literally done this morning. I had my secretary print it really quickly at my office. I had to -- I had to pull some strings to get these prices as well. Live Nation based its price on how many people.

DORFMAN: That's the contract for it.

BARRETT: Did you say that somebody's on --

DORFMAN: Drake's a \$150,000 artist. He's got countless number one hits, one after another.

DORSO: Drake?

DORFMAN: Drake.

DORSO: Never heard of the guy.

BARRETT: He bills it Billboard Top 40? He's probably got five songs.

DORFMAN: Top 40, yeah.

DORSO: Oh, the Top 40, well you know, I stopped listening to the  
Top 40 when --

DORFMAN: I've taken the liberty.

DORSO: I think cousin Brucie was --

SANDBERG: Was at Billboard. You don't even know who he is do you?  
(overlapping dialogue)

DORFMAN: I've got the sound clip so you can hear it.

DORSO: That's him?

DORFMAN: Yeah. He came out of this group of similar artists. He's  
the only one that didn't get a track to.

DORSO: So if I let you do this, you'll get me a CD of this guy?

DORFMAN: I'll give you this right now.

BARRETT: He's huge. (overlapping dialogue)

DORSO: What we've been working on, I want to say you know, after  
all this we're going to be hip, but that's not the word. What's  
the word I want there?

DORFMAN: Fly.

DORSO: I'm going to be fly.

DORFMAN: Do you have swag?

DORSO: Swag?

DORFMAN: Swag.

DORSO: That sounds good.

DORFMAN: Oh, you've got the whole tune now.

BARRETT: And a do-rag.

SANDBERG: So he's definitely in like Peg Leg Jeans, they're real baggy. It makes no sense

DORSO: Even the suits now, have you seen the suits. You know, if you're going to wear a suit for an event, you know somewhere around 40 years old you say OK, I'm going for the standard, you know I've got my -- you know, I have no slit in the back, no pocket covers. You know I've got zero buckles, the guy who made my suits. You don't even ask any more you know?

DORFMAN: Yeah.

DORSO: It's cuffs or no cuffs and it's the same pants. Like he doesn't move them in and out any more. He's just, that's what I want. But man, if you look at the fuckin suits, if you bought a suit today, you know the peg leg pants, they've got this big -- you know, you button the thing, and then it goes like this. You have to open your belt and your tie's sticking out of the bottom. That's going to last for about 18 seconds. I swear to God, by next spring, you'll go to put that same suit on and you go what the fuck is this? I mean it's just ridiculous. You guys are out of your minds and both of you went out and bought suits already. And the size of the leather feet, then you're all flopping around. In the late 60s, that was the style and guys with big

feet just flopping around. They were all -- this is ridiculous.

All right so now, what was the deal? You're looking for two artists for -- what for?

DORFMAN: We want to book three or four acts for this, for the 9th.

The next one is Nicki Minaj.

DORSO: But we don't know who the other ones are? (overlapping)

BARRETT: Once we get approval and (inaudible). And literally have to pull some strings through some backlog contacts, to get direct pricing.

DORSO: Oh yeah?

DORFMAN: Yeah, I agree with (inaudible).

BARRETT: One of my friends actually had an idea occur, because it's -- (overlapping). A friend of mine who used to work at Sports Illustrated, he did a lot of PR stuff for us, helping us out with some stuff. He has some urban connections. He would ask me if you've got a name, things like that, or he said (inaudible) well. He could bring -- he'd be the perfect manager for it. He's between things right now.

DORFMAN: We're trying to maximize the real estate.

BARRETT: Have him in charge.

DORSO: For what?

BARRETT: For an event, because it has to be approved around here. I know -- because in New York it's illegal, in New Jersey it's legal.

SANDBERG: It's legal?

DORSO: It's legal in New Jersey, so -- and nothing's been done around there.

SANDBERG: It's so popular.

DORSO: It's so popular.

DORFMAN: It's the latest thing. You're attending one of these out there, somebody sneezes, it's literally on my back.

BARRETT: What's in a name?

DORSO: And they don't -- they've not gone to an arena, they don't do arenas? Well how come they don't do (inaudible). What's the deal?

SANDBERG: I don't know, should we work in California?

BARRETT: It really hasn't got here. Maybe one thing in Atlantic City.

DORFMAN: They did a couple of things in Atlanta.

BARRETT: But I think that's it, right? They haven't done anything up here.

DORSO: I can't imagine why you don't bring that right to the --

DORFMAN: Izod (overlapping)

SANDBERG: Tom, my partner here, who's at the Prudential Center, he's going to help me out and find me some stuff at the Prudential Center. My contacts here have some land that they want to look at in Boston, which might be able to do I don't know, some fair. You've seen my place here. My thing is that I worked outside at the fair, and other than that I do arenas. People let loose a little more.

DORFMAN: We talked about establishing them for the rules you know?

BARRETT: So that's Nicki Minaj.

DORSO: Nicki Minaj. That's her? Who's that?

DORFMAN: That's a guy with her.

DORSO: That's the whole song?

DORFMAN: It's a number one hit.

DORSO: I want my money back if that's all there is to that.

BARRETT: Sometimes she's good, like an English artist right now.

DORFMAN: We're going to be advertising it too, through this pitch.

So that's across 92.3 NOW.

BARRETT: Yeah, 92.3 and --

DORSO: They used to be K --

DORFMAN: They used to be KRock.

DORSO: Now it's 92.3.

BARRETT: They're the mainstream station.

DORFMAN: They're the mainstream station, top 40, pop, R&B.

DORSO: And they're going to help promote the show?

DORFMAN: Yeah, that's what -- we're giving them photo shots. So

that's that one. Next is Trey Songz.

DORSO: Trey Songz.

DORFMAN: Trey Songz.

SANDBERG: Trey Songz, who opened up for J-Z.

BARRETT: Yeah.

DORSO: He just did a celebrity all star game.

DORFMAN: You've probably heard this.

DORSO: All I can have is the elevation, which doesn't matter.

DORSO: Now why would you think I heard that song? (overlapping)

DORSO: Let me say this again Chris. If I heard that on the radio,  
this is the opening act?

DORFMAN: The song is called Say Aah.

BARRETT: We're going to get you Frankie Valli and the Four Seasons.

DORSO: Frankie would be my speed.

DORFMAN: We actually -- when we looked into older bands and stuff  
like that, we booked Primary Wave, because they've put on more of  
these things and kind of can handle it you know? They coincided  
with us, (inaudible).

BARRETT: Yeah, but that --

DORFMAN: They're the one that -- they can deal with it.

BARRETT: Well they've got that beat.

DORFMAN: That would be an opening act.

DORSO: It has to be subliminal advertising at the mortuary. I  
think that's where most people hang out that are my age. We go  
to the funeral parlor. Who's this?

DORFMAN: That's Fabolous.

DORSO: Fabolous.

SANDBERG: I've heard of Fabolous.

BARRETT: He has the number one song right now.

DORSO: He says he only gets \$70,000.

DORFMAN: No, that's just a part of it.



BARRETT: I mean, we're getting him for \$30,000. He's a local guy that I know everybody knows. Knows everybody. But he has the number one song right now, and he always comes out sober I guess, so I figured for that price. Summer song will come out and it will be right up to ten.

DORFMAN: It went up the charts.

BARRETT: It's is huge.

DORSO: Is it? Breaking in or not, you could put them in the ad. You could put them probably with --

SANDBERG: And so what do we -- what do we charge on this night?

BARRETT: This, well we just sat down and talked on this. I did some field research, looking at similar concerts going on in the areas, Lil Wayne, who is headlining Bamboozle, he had this -- we're talking similar, only Lil Wayne's hotter, but he's turning \$55 a ticket, to \$145, and that was at the Long Island Convention Center. So as of fees and everything on Ticketmaster, was coming out for about \$74 to \$160, \$170. So if we want to have a general admission here, of somewhere around \$55 bucks or so, and then we want for the front row, the VIP. We want to create kind of a VIP experience that other people are doing. We're going to tie-in like that front row and towards backstage, get some food and things there.

DORFMAN: Very comfortable.

BARRETT: Make it very comfortable and you know, the bicycle plans for security, and see regarding the county right here, see if we can up-charge that.

SANDBERG: Something like that, like they have at the Lincoln Center, so you can walk into the bar and you're the only people sitting there. That's the life.

DORFMAN: It really changes stuff up, serve food there. We take extra money. And VIP like really high end.

SANDBERG: These are kids who (inaudible) parents. They would love (inaudible) that was pretty much my idea behind it. We get all these suburban type kids with daddy's money to go to a concert.

DORSO: My son Mike, he's 22. He goes to Hoboken on Saturday right, for the parade. It's eight dollars for a beer. So now, there's a perfect example of he can spend whatever he wants to spend, when he wants to spend it. Because we went to somebody's house, apartment, had a couple of beers, then we went to the bar and it was eight dollars a beer. He goes, I'm not paying eight dollars a beer, that's what he says. He goes, I was there with my girlfriend. He goes, eight dollars a beer, every one is sixteen. He says to me, I'm a master of finance. (laughter) He said he's just taking up space now because he -- he's got one more semester after this, because he transferred from up in Rhode Island. He's in entrepreneurial studies. He says he learned more in the summer here than he does at school all year. He said, now you

want me to go for another semester, for what? I said for the little diploma, that's what you need.

DORFMAN: Right, hang it on the wall.

DORSO: You want to hang it on the wall, that's what you've got to do.

DORFMAN: So we have to determine what we can charge for that experience. The VIP parking and stuff and who knows, \$200, \$235 tickets.

DORSO: Do we have a date on that?

DORFMAN: Yeah, it's June 30th.

DORSO: June 30th is -- that's the Friday before --

DORFMAN: Thursday.

DORSO: June 30th is a Thursday? What's the other thing that we're talking about, July 7th. That's the Thursday after, this is the Thursday before the 4th.

DORFMAN: June 30th is a Thursday, yes. We're trying to keep the Fridays, Saturday open, because part of that -- because that company out with two day festivals with three and two day festival Friday.

DORSO: Yeah.

BARRETT: They're having a teen thing, like Kesha, they recall something with her. You know, we're just negotiating prices.

Justin Bieber and Selena Gomez. You know Justin Bieber?

DORSO: Yeah, yeah.

DORFMAN: Yeah, and his girlfriend.

BARRETT: We have our final seven longer acts pretty much locked up this year. What we have is Selena Gomez, with a beach festival each weekend, correct?

DORSO: Now -- now let me ask you. When you talk to all these guys that are in the business.

BARRETT: Right.

DORSO: You know the arena, why doesn't it have something every three days? Because you can't. They can't. You can't absorb, there's only so many dollars for so many tickets.

BARRETT: Different markets.

(overlapping dialogue)

DORSO: Exactly. Make sure you don't cross that line, because they can only --

DORFMAN: Everything at once, from a college fair to wrestling to the UFC.

BARRETT: No I'm just saying, he goes for total different markets.

DORFMAN: So wrestling is a father/son thing, maybe a family.

BARRETT: The demographic too.

DORFMAN: You know, beer buddies.

DORSO: Right, right.

DORFMAN: It's not somebody who's going to go dance or you know, goes gaga over Fabolous.

DORSO: But even the -- even the entertainment, it's why everything is different.

DORFMAN: The Latin market's different.

BARRETT: The Latin market is different. There's top 40, you have teen acts, your four bigger events right now, all different, and then we want to do something for the baby boom crowd, do like an older rock band or something like that.

DORFMAN: This is the guy, if I remember.

BARRETT: Then if you had a college event. (inaudible) short notice. The main thing -- you've just got to be cool about it if it's going to take too long, but that's definitely for next year.

SANDBERG: The other thing too is sponsors. If we can get some new sponsors, I think it would be really cool to have it sponsored, then that's funding for us.

DORFMAN: There's a guy on the phone, he wants to speak with us. What were you just saying? You're in a meeting with -- you're in a conference.

M: We want to work with the rock, the hair bands.

DORFMAN: What date is that one?

M: We have multiple dates going, just any one of them has availability. We just made a couple dates available right now. But right now we're looking at specifically, the 30th to the 2nd, that weekend there, or the eve of the 9th. I was wondering if you guys are all planning on a venue. I'll send you guys out a letter of (inaudible) move forward on this.

DORFMAN: I'm with the owner of the venue. He's the president of the state fair, right now. He's on it now, but he can hear you.

SANDBERG: Al, I think the 30th, we having something going on with Drake, so I think the 30th won't work. But other than that.

DORFMAN: Yeah, I think the 1st and 2nd would work, or the 8th and 9th would work for the 80s hair bands. I like the 8th and 9th. Does that sound good to you?

DORSO: Yeah, I think the 8th or 9th is probably good.

DORFMAN: Al, so he likes the 8th and 9th, it gets a little more harder to promote that one too. All right, so let's go forward. Get the letter over to us and then we'll get a contract going, all right?

M: All right. Are you guys (inaudible) what other dates do you have available (inaudible) Latin Fest -- since you guys are booking all the acts. What's going on with you guys?

SANDBERG: We've got Romeo solo too.

BARRETT: We have the 2nd and 3rd available for the Latin Festival.

M: OK.

DORFMAN: So I guess we have three days with the Latin stuff, you know between those two weeks, and then we'll figure it out and get it done. So don't block out another date, to move down three to one again, when we put it -- that's just -- these are open for the weekend, for conversation. All right? All right, I'm still in a meeting. All right?

M: OK.

DORFMAN: All right, thank you.

DORSO: What's the -- how many people do they expect at the Latin?

DORFMAN: I think the Latin, Al, it will sell out.

DORSO: You're sure?

DORFMAN: Yeah.

DORSO: Because last year --

DORFMAN: I understand. We did it -- we went through (inaudible), we told you that. You know what I mean? That was the deal. The artists so far that we have --

DORSO: Big names.

DORFMAN: (inaudible) Wisin Y Yandel (inaudible) Don Omar.

SANDBERG: That's two for the Romeo thing. Aventura, but minus Romeo. They're breaking up. He's doing one more show with Aventura. He doesn't have anything else booked after that and he's like -- I mean, they sold out in about two days.

DORFMAN: They want to --

SANDBERG: With Aventura.

BARRETT: They were one week after us. They sold out two days in a row.

DORSO: And this guy's going solo on his album. He's their main act, little girls like him.

DORFMAN: So he won't be able to do two in a row you know, but we'll combine them in the festival, and he'll do -- (overlapping).

SANDBERG: She was having dinner with him last night and the guy's doing her a favor. Her fiancé stole her sweet sixteen or something, so they were sitting down and she said he's going to

put through to me last night. If she can get herself back to that.

DORFMAN: And Wisin Y Yandel are producing guarantees. They're the ones that --

SANDBERG: They're hard hitting.

BARRETT: Those are hard hitting, heavy ticket sales.

DORSO: Did you have your buddy talk to Delaware North (inaudible)?

DORFMAN: Yeah. He wanted to set up a meeting.

DORSO: Well, you should do that, don't let that go.

DORFMAN: I'll jump on that right after today. I just need to know your schedule. It's perfect, it's easy, stuff that he said perfect, no problem. This is a company working with --

BARRETT: So yeah, I mean if we're going to Tom, get used to be -- emailing.

DORFMAN: He's on the Meadowlands.

**Sandberg** BARRETT: The Meadowlands too. Tom is the Meadowlands (inaudible) he does a lot of corporate events. He's helped me put together -- that was out last big act, was the American Idol event. You saw, it was put together.

DORFMAN: We haven't received his proposal yet.

BARRETT: This week, we sat down on Thursday last week. He also has a lot of the small stuff, some acts for small stages.

DORFMAN: That's where --

SANDBERG: So that's -- he was going to help us with that.

DORFMAN: Let me get light of that one. We'd like that.



SANDBERG: I think the American Idol thing was pretty cool, the top ten losers maybe, something like that, and we could get the whole --

DORFMAN: And who did he say was going to host it? The back end producer, to produce every show of American Idol.

SANDBERG: He goes only two for the Latin Festival, for backup. I don't know if we're going we're going to pay for help on that. Just like the Harlem Orchestra, getting Grammy's every year. I don't know.

(overlapping dialogue)

DORFMAN: Now he's in corporate.

DORSO: Certain assets should be corporate.

DORFMAN: So what we would do through him is the American Idol and some of the support that you're looking for.

SANDBERG: I think it's good because he's going to help with the sponsors, because of his corporate stuff, they would obviously be corporate sponsors. I also have --

DORFMAN: Yeah. I'll give you the letter right now.

SANDBERG: I have a meeting with the vice president of AXE. So another part would have to be -- you know the Priscita's, Priscita Development, Billy Priscita (inaudible). His family -- his sister is from New York. He's working on a project with his brother right now, straighten out Patterson. They don't about that stuff. Billy was less involved in music, so he actually developed this sleep apnea device. So they each put in 35-grand and it's \$70,000 now. But he managed like a \$1 billion hedge

fund, so he's credible. He's got some pretty cool contacts and he's actually pretty close. He's real close to Addison's office, we called him on the speaker phone. Good contacts. Sponsorships I think too, but I don't know if that's going to work, so I think that's why he stepped out.

DORSO: Well that would be good. (overlapping).

BARRETT: Yeah, for sure. (phone ringing)

DORSO: You know, you can get big commissions and it's not a few bucks if you get a good sponsor.

DORFMAN: You've got to have -- I have somebody you guys want to meet, with the text.

SANDBERG: Oh yeah.

DORFMAN: Or have some location, that he broadcasts, like on the side of the stadiums, texts the answers to questions and he gets people to participate through a text message, and it's like you agree to like advertisements and different thing and like the advertisement like when you respond like you know, brought to you by Verizon or brought to you by this or that. They were really confused. Like, they can win a laptop. They're going to pressure me on it. They're like, can we get screens around the Fair? And I was like sitting with the owner. I'm sure that you can get the sponsor dollars will get you the screens up. I think we told him yes.

BARRETT: We need it on paper for them, but they've been pressing us hard.

DORFMAN: They've been pressing us hard, because they're telling us this kid has this thing locked and we can get so much massive sponsor dollars. They want to be the sponsor. They're so on me about this. And then I was like, having these screens up.

DORSO: How hard do you have to strain to see? They're looking for 10-by-10s or bigger stuff? The shit's expensive.

DORFMAN: Yeah, but you'll have the sponsor money for it.

DORSO: Well that's what I'm saying.

SANDBERG: We're thinking about using a sportscaster to do the PR, do different marketing. (overlapping)

DORFMAN: Or, the thing that you're going to do, interaction with the cell phone and the screens, how many screens do we need? Why don't we put him on speaker and let him explain to Al what it is.

SANDBERG: She was on Fox Sports. That was his first client.

DORFMAN: All right, someone's on the phone.

SANDBERG: He sent me that panel, from the city. So he's got those contacts with the NFL, and he was telling me that he went down to the Super Bowl, because they had a license there (inaudible) he met with the vice president (inaudible) so on and so forth. We're supposed to meet him tonight actually, for a birthday party for one of his clients. I think he'll have a lot of sponsors and I'm going to talk to him. He's going to be -- he's going to meet Chris as well.

DORFMAN: All right, just tell him to give me a call a little later or whatever. I will call him as soon as I get out of a meeting. If

he wants to call me, tell him to call me now, if you get him on the phone. All right? All right, thank you.

BARRETT: He's going to talk to him about sponsorship.

DORFMAN: Yeah, Tony. I'm going to have to get back to him. Fashion TV. This is a proposal we received. This is from our guy over in England.

BARRETT: He would get us sponsors to pay for this.

DORFMAN: (inaudible) hit 140 million homes across the world, and 40 million in the U.S. They're saying, basically they would make sure they (inaudible) the sponsor money in line for us to pay for it, because they're saying the sponsor money out of it (inaudible) tremendous. You'll see the demographics of the target. I think I have -- because they have actual information over here, the demographics. Let me see.

BARRETT: What's it called again? Fashion TV. They get paid.

DORSO: Where do you get the sponsors from? From them?

DORFMAN: They supply the sponsors if we allow them to do the event, and they get us some major sponsors, like hundreds of thousands of dollars. We say we need a sponsor and we get a sponsor.

DORSO: And it goes on Fashion TV, that's the cable?

DORFMAN: Actually, the last time it was 140 million, and that's 40 million U.S.

SANDBERG: You can make money.

DORFMAN: So it knocks the publicity out of it you know?

SANDBERG: That's why (inaudible). So you're going to have national media on that and you're going to be on -- you're going to be marketed now, the venue's going to be marketed now throughout the country, at all these different events.

BARRETT: Yeah, yeah, this ad shows the Fashion TV Channel belongs to top ten TV channels. CBS is number one, National Geographic two, Discovery is number three, Russia Today four, Fox is number five. Fashion TV is number six.

DORSO: Number six, really?

BARRETT: Yeah, they're above Victoria's Secret, Bloomberg, CNN and Vogue.

DORFMAN: That's fucking crazy.

BARRETT: So I guess that's how they get their sponsor dollars and I'm sure a lot of people view them.

DORFMAN: Yeah. They have (inaudible).

SANDBERG: I would also say if we had free space, we could focus on doing a Jets/Giants autograph signing, just to fill in the day.

DORSO: The biggest problem with that is that they have mini camp. The fair starts, the mini camp ends, just before the fair starts, and then they disappear.

SANDBERG: I would have guessed that. My sister went out with Brian Cushing (inaudible) Mark Sanchez. Mark's -- we've met at least five times. Get some of those guys to stay.

(overlapping dialogue)

SANDBERG: I also have -- Leo Ehrline, who works for the Nets, is a good friend of mine.

DORSO: Leo started here, at the arena.

SANDBERG: Yeah. Leo's a good guy, a real good guy. He helps me out with some stuff.

DORFMAN: I really like the Jets and Giants, and then the Giants, I can get -- on my end, I can get Ahmad.

SANDBERG: Yeah, and Brandon.

DORFMAN: I'm good friends with all those guys. I hang out with Ahmad.

BARRETT: We can get BJ.

DORSO: You can send those guys to my Honda store. Forget about -- now, we've just got Kawasaki, Yamaha.

DORFMAN: Really? (overlapping).

DORSO: For 15 years, every November, I go over to the buy -- the guy next door to me that sells Kawasaki. Fifteen years. Every year he says no. This November he said no, I don't want to do it, he goes you know I've got kids. I said all right, I said OK. I said chew on this, I said let's merge. Finally, you know I mean it just makes sense to have all four of them there.

DORFMAN: Go get us that stuff. You get all three marketing. When we're ready, we can get (inaudible). So we still have -- I'm going to start with the Giants and Ahmad Bradshaw, Danny Way, Brandon Jacobs, and then there's this other guy Dre, who's last name -- but he's like the lower running back. The all the

running backs. He had his security guard with him, a guy that was huge. My friend was there, he walks up on the front, and they have all the girls out there, they order drinks, everything. He walks up to the front of the pontoon boat to get the ice, too much weight on the front. All of a sudden, the water comes over the whole thing. They're up in the air and both of them are sliding off the boat. The one girl is hanging over the edge of the boat. It was so funny. And Danny, he can't swim. Ah, no, no, no.

DORFMAN: I'm a fucking Jets fan guys. Sorry, I'm about to kill your running back. I called them up, I'm like I need tickets. They're like for what? I'm like, I need your ticket so I can swap them out for Jets tickets. That would be such an ass hole. (overlapping).

SANDBERG: Bob Henderson doesn't do appearances. Brian told someone close to him, the guy doesn't like doing them at all. Plus, if they found someone (inaudible).

DORFMAN: Ahmad did that (inaudible).

BARRETT: They also bring you back. (overlapping)

DORSO: And the deal is you know, we've had some guys -- we've had some guys out there, through the Giants, and they said he wants to come out with his family. I mean, we give total VIP. You know, he comes in, he parks inside. We give him a place to go, you know we've got the office there, there's bathrooms. They sit

and eat what they want, and then we stamp their hands, the kids go on the rides. I mean it's you know, it's done right.

DORFMAN: And they like that.

BARRETT: That's how we do deal with them, right?

SANDBERG: My brothers came to that. We were training with Brian Goldman. Joe Carini was the trainer, so Chris made a deal with all the Giants there, and wanting to go, oh he's training with us and me and Tommy would go.

DORFMAN: It was actually very organized. (overlapping dialogue)

SANDBERG: Tiki Barber trainer, Joe Carini. Oh God, he's crazy.

DORFMAN: He's around here. Tiki Barber, when he was just like so-so. The minute he trained him, then (inaudible) more like a strong man competition, like ten years around New Jersey. The cat's out of his mind.

DORSO: So with this, we have to get the sports authority approval, yes?

DORFMAN: Yeah.

DORSO: And you've got to find -- you've got to get more information. Would it work too.

DORFMAN: (inaudible) or something.

BARRETT: This is stuff that has come across our plate that as you can see, I'm sure you can tell the amount of work we're putting into this. We're working 12 hour days.

DORSO: Twelve, and that's it? Twelve hours?



BARRETT: Sometimes I take an hour break. (overlapping) They want me to confirm.

SANDBERG: For today.

BARRETT: We're working on that. This is the beginning of the electronic dance.

DORSO: Jonathan Peters. And he's, he's who now? Who is this guy going to be?

DORFMAN: Jonathan Peters, he's going to be one of the three headliners.

DORSO: One of the headliners. With a name like Jonathan Peters?

DORFMAN: He won the 2000 -- and he was the number one DJ in America. The number one DJ in America.

DORSO: But he doesn't have a name like you know.

DORFMAN: Oh, like (inaudible)?

DORSO: Yeah. What's the deal with this fucking guy? It's worthless without a name.

DORFMAN: That's direct contact.

DORSO: Sonic Nation. What the hell is that?

BARRETT: That's the name of the event.

DORFMAN: The name was changed.

DORSO: That name has changed three times now.

DORFMAN: Now it did.

DORSO: If it's going to cost you money, you have to change it again. All right? You heard that right?

DORFMAN: Yes. We had problems with -- (overlapping dialogue).

BARRETT: This is actually going to cost us \$8,000 to get.

DORSO: What is?

DORFMAN: The domain name.

DORSO: Why?

BARRETT: Because we want the .com.

DORSO: Couldn't you find one that you guys don't have to pay for?

BARRETT: The partners just disagreed. We're having creative differences with that.

DORSO: What was the other name?

DORFMAN: We have under one sky.

DORSO: Just call it Sonic Galaxy, forget about nation.

DORFMAN: We had shockwave but we couldn't get the -- there's a trademark on that.

DORSO: And who has the trademark for that?

DORFMAN: Somebody in Atlanta.

DORSO: Are you sure, because it's a pool chemical, shockwave.

BARRETT: There's a hundred (inaudible).

DORFMAN: Shockwave music like festival in that area.

BARRETT: Somebody had Shock Wave but they had the live musical performances and there's a trademark. Maybe working out an endorsement thing. And that would mean then it was (inaudible). So basically that was twenty-hour workdays (overlapping dialogue).

DORFMAN: Let's call it Al's fest, I'm done.

BARRETT: (inaudible).

DORSO: A shirt that buttons up to here. I'm letting my hair grow on my chest a little longer.

DORFMAN: The real Jerseys control the shore. So this is that one.

DORSO: There's no contract signed here, what happened to this?

SANDBERG: We didn't sign anything we didn't sign any of the contracts (inaudible).

DORSO: Why?

SANDBERG: We have no venue locked up.

DORFMAN: I told John I said -- I told John, because he doesn't know you. I said look, I said Al has given us his word that this is our deal and Al's word is solid, you know what I mean? And you know, that's what I told him.

SANDBERG: Yeah, that is the situation.

DORFMAN: We had a verbal agreement and Al will stand on it.

BARRETT: The other people that were involved, I might be nervous as far as Live Nation if you went over there. There was four men at the meeting, there might be no way to be sure of that.

DORSO: Listen, if I was trying to pull a fast one, I wouldn't have told them I'd call you. I said have (inaudible) fall apart completely. I said the contract I have with him is good, unless they fall apart. I said, so they have stuff to show me and I said if it doesn't happen then we can talk. I said but until then (inaudible) Who's Matthew Dear?

DORFMAN: He is a techno band -- he produces musicians on a live performance.

SANDBERG: Actually, you know what, I want to get confirmation from  
Pharrell, and he can discuss it with him.

DORFMAN: Yeah, get that.

BARRETT: We don't want (inaudible).

DORFMAN: No.

BARRETT: No, we do not want (inaudible).

DORSO: Did you figure out a ticket price?

DORFMAN: It's still a little up in the air. We'll probably find out  
next week or something. Now this here.

DORSO: Who's this guy?

DORFMAN: This is -- we're in the process. We're confirmed already,  
we signed, see here. This is Armand Van Helden, \$50,000. This  
is an instructed offer from X-Mix, the booking agency. He is one  
half of this group, Duck Sauce, who -- you know, Armand Van  
Helden A-track and just, as you see, it's 43 million hits or  
views for this one particular song. It's the biggest thing in  
the dance industry right now.

DORSO: You only get half, you're already down to 21 million.  
What's the deal?

DORFMAN: Well, here's the deal. It's \$100,000 for the two of them.

DORSO: Yeah.

DORFMAN: He's accepted \$50,000 and he's agreed. So if we spend  
\$100,000 to go and get Duck Sauce, or we pay half of it and  
promote it or market it around Armand Van Helden, part of Duck  
Sauce, you know and spend \$50,000.

DORSO: And what does he do?

DORFMAN: He's a DJ.

DORSO: Another DJ.

SANDBERG: I don't know this market well. I know a bunch of kids go  
and they like to drink and party to it.

BARRETT: This here is an email correspondence, you know it's the  
requests. Then this is the confirmation, the \$50,000, five  
thousand, fifteen, five. Basically, just the contract is a go,  
we can do whatever we want, let me know. Really, that's a little  
bit of stuff. We're just deciding and kind of seeing how  
everything shapes up. But we see what we have here, so I can  
explain it. That was together with that. So this is a post.  
That was the offer sheet into the William Morris Agency.

DORSO: And?

BARRETT: Steve Angelo.

DORSO: One beat rock.

BARRETT: Bloody Beat Roots.

DORSO: Beat Roots?

BARRETT: Yeah.

DORSO: It still looks like rocks to me.

BARRETT: And you know, the Electronic Dance stuff, there's some like  
rock bands mixed in, they're not really rock, they're more  
electronic. They just give it a different feel.

DORSO: The shit robot.

BARRETT: The Shit Robot I think he's confirmed, if you want his autograph.

DORSO: You're talking about (inaudible).

BARRETT: Rye Rye (inaudible).

DORSO: He's the guy I want to -- why only it's five grand. Why is that?

BARRETT: You don't want to go there.

DORSO: I don't. He's only five grand.

**Dorso** SANDBERG: And who's going to -- which one of these artists are going to attract the crowds? Any of these?

BARRETT: Steve Angello.

DORFMAN: Yeah. Right here. Steven Angello. These are things (inaudible) Prodigy the big like electro rock band. Their tour sold out, I think in four hours. They just toured, I think, his name -- this guy, Mark.

BARRETT: This guy just sold out six thousand people right.

DORFMAN: No, he did eight thousand.

BARRETT: Eight thousand. This is about a month ago.

DORFMAN: And that's been confirmed.

BARRETT: A hundred dollars, figure you get eight thousand people. That's pretty good.

DORFMAN: And he's doing a Size Matters tour, which is going to be billed as an official, you know North America/U.S. tour. He's an international guy.

DORSO: You've got Tiesto on this (inaudible).

BARRETT: No we don't have Tiesto. That's just an email  
correspondence. Tiesto is on the offer sheet.

DORSO: This guy thinks Tiesto is going to close down the show.

DORFMAN: No, if you see the correspondence, he corrects it and says  
that was just left on the sheet accidentally. That's that.  
There are also -- our partner is actually in

SANDBERG: Las Vegas.

DORFMAN: Las Vegas with Tiesto.

DORSO: You know how Live Nation works. They're all over this  
event. They're telling Tiesto, you play that event --  
(overlapping)

SANDBERG: We know that they're blocking talent. We know that they're  
doing something because (inaudible) four of the biggest artists  
in a week (inaudible) so I know (inaudible) you have money to  
show and you have proof of funds to show (inaudible).

BARRETT: Live Nation is blocking talent (inaudible). Live Nation is  
trying to interfere on all levels.

DORSO: The deal is, if you can prove that, you can make more money  
in a lawsuit than you can in this venue. I would be doing both.  
Of course, I don't know where you'd go from there, you know if  
you ever go anywhere in the business, because Live Nation is the  
800-pound gorilla (inaudible).  
(overlapping dialogue)

DORFMAN: Live Nation (inaudible) they came to you, bashed us,  
slandered us -- you know what I mean? Right? Said we're just  
like broke (inaudible) produce talent (inaudible).

DORSO: Never done it before.

DORFMAN: Never done anything before, you know.

DORSO: I said OK, I said they told me they've never done a show  
this big. I said they're out, bringing the people in (inaudible)  
do the shows.

DORFMAN: We went out there and -- see, we're working on everything,  
you know what I mean? Not one project, you know? And as you can  
see, we're working around the borders. I took Ninety percent of  
all my business (inaudible) bulk of time on this. You know, You  
gave your word on it (inaudible) verbal deal to go forward. So  
they've gone that way, and then when we went and spoke with them,  
they came in, they were basically -- they were threatening our  
deal when we sat with them. That's (inaudible).

BARRETT: We had a nice little talk. We'll go back there.

SANDBERG: Wait a second, do you have any --

DORFMAN: He came in and he said - John D said my relationship with Al  
Dorso, I'll (inaudible) loophole in your contract and I'll kick  
you out the door.

SANDBERG: He said he knew (inaudible) loopholes in the contract. He's  
seen the contract (inaudible) he knew dates though.

DORSO: (inaudible) wanted to know when you had to get stuff  
(inaudible) I don't know if it's the 1st or the 5th. And I said,



I don't know where the contract is right now (overlapping dialogue)

SANDBERG: They have seen our contract.

DORFMAN: You either kick your partners out or you come and he's asking so much. You kick them out and you come -- accept 50 percent, we'll work together, you know? And I said well listen, a lot of stuff's in motion, I'm not going to kick somebody out, that's not my -- I'm a standup guy you know what I mean unless if they do something wrong, I'm not going to kick them out you know? I'll discuss it with them, but that's not how I operate (inaudible) character. I respect who you are, you know what I mean, but we've been working on this thing for -- love to work with you (overlapping dialogue) I wouldn't give them my information, because I know -- they want to know, what do you guys got? I don't think you got anybody, you know?

BARRETT: We kept it close to the breast, we kept it here, because we know there's other stuff that they're interfering.

DORFMAN: They might interfere with what we're trying to do.

BARRETT: So they were basically like, what we made clear to them was they're like we (inaudible) what we wanted to talk about was other shows, because we're trying to maximize the real estate.. And they were like -- they didn't really give a shit. They want to put on maybe one show. They said maybe we can do one show. (overlapping dialogue)

SANDBERG: The other guy said, the only other thing I need, I propose, then he's like (inaudible). If I'm going to do it myself, I'm going to get the bands.

DORSO: That's John that says, we can do a kiddie event, see here, those are kiddie venues.

DORFMAN: Kid event or a teen event. We all know we can do that, that's what he said. He was like, that's it. Very strong armed. I don't really give information on what we're doing, because if I'm back here they can't touch. And because they only do routed, mostly just routed tours, so there's plenty of artists that are intended to book. It's pretty much (inaudible). And I was thinking, we're willing to take it a little bit further and you know.

SANDBERG: But the first proposal was 50 percent.

DORFMAN: (inaudible).

SANDBERG: Basically, he's telling us they want us to kick them out and bring you in (inaudible) he goes 50 percent. And then Tom said, we're not going to do that. We have to discuss it.  
(overlapping)

DORFMAN: Just like you have a verbal agreement with me I have a verbal agreement with them (inaudible) until they do something wrong to me I'm not going to break my deal with them.

SANDBERG: (inaudible) he had called **Our partners** (inaudible) and had tried (inaudible) who he had just bashed.

DORFMAN: (inaudible). **bashed so bad to you.**

SANDBERG: So that's why I've been getting a little more involved in the last week or so, because I see the writing on the wall.

DORSO: So what you have though, is you brought some buys in, who were supposed to bring you stuff, and now they can't deliver because Live Nation is blocking them. And you're going to -- I mean, are you going to have a problem with the event?

DORFMAN: We will be able --

DORSO: In your mind, think about this. Think about the amount of money you're putting out here. I mean, I don't want to see you -  
-

DORFMAN: The only thing that I could see, we will be able to pull it off, this year one. We might have to scale it down a bit on year one, and then build it after that. We'll build it up, but not on these festivals. People build them over many years. We were going full run, year one. We're still working on a million different things. We will be able to produce a successful event but realistically, we'll probably have to scale it back.

SANDBERG: There's two or three people right now, that we can partner up with, they could put on that event?

DORFMAN: Yes.

SANDBERG: OK. The only issue I'd have (inaudible). That's how strongly I believe in them. So we can find two other people and (inaudible). I mean they are already playing with Live Nation, and you're probably the only person who can --

DORSO: Don't they do -- don't they work with (inaudible)?

BARRETT: Well, the only reason -- (overlapping). Where it goes, our partners at Area Event, Vito Bruno and John Dimatteo, have a relationship with the -- they have a relationship. They went in and they had a meeting and Live Nation would like to discuss a partnership for this electronic dance event. We know why they need it. They want to -- they're building and branding a tour for next year, with Tiesto and Deadmau5.

DORFMAN: (inaudible). **where it's a stadium tour we want to put on your stage**

DORSO: Let me tell you this. This guy, what was his name?

DORFMAN: Jason Miller?

DORSO: Jason Miller. Who seems like a decent guy, I mean I don't know him.

DORFMAN: No.

SANDBERG: Scumbag.

DORSO: Is he? He wasn't doing the talking, the other guys was, but I think that they were planning -- and I'll tell you the history. John, months ago, called my son and says tell your dad that we want to keep the fence up and have an event the week after your fair. So just let him know that we're working on something. So he told me that, working on something you know, whatever. So they didn't tell me. This guy says, you know we were even working this year towards using your fairgrounds the week after the fair, to put this event on, but we couldn't get our act

together. And then, he said we had no idea that we could use  
your fairgrounds while you were --

BARRETT: But you offered it to them for three years.

DORSO: Exactly.

DORFMAN: So now that we came in.

DORSO: So John just said, he just didn't understand what the whole  
-- what we were talking about you know. And so he said so now  
what we could do it this year, we want to do it. I said well all  
right, I said you're a little late though. And he was backing  
off. That guy kept saying to John (inaudible) deal, he's got a  
deal. What are you going to do?

BARRETT: These politics are very, very well.

(overlapping dialogue)

DORFMAN: When I sat with them, and he was bashing these guys so bad.

I said they're my partners, they're not going anywhere.

SANDBERG: All of a sudden he --

DORFMAN: Oh, I love them (inaudible) don't you do events with them  
(inaudible) yeah yeah yeah they're great guys (inaudible).

**Barrett: Business is Business:**

SANDBERG: Then he was saying, flat out business is business

(inaudible) money thing. Exactly what he said. He's like --

DORFMAN: They don't even know us. They badmouth us to our partners  
too.

SANDBERG: I started ground up, blue collar (inaudible) nursery,  
digging holes growing up. Every dollar I made, nobody gave me.  
I wanted to say fuck you. I wanted to say Live Nation, fuck you.

DORSO: And they know the deal. And the reason I like these guys  
because they're scrappers. Right, right.

(overlapping dialogue)

BARRETT: And you know, that's what I said. I said John, you started  
in the gutter and you know, you couldn't get your act together,  
you went in with Live Nation, I said you made something. I said  
that's very good. I said, I can't believe that you know, you  
want to dis these guys. They are in the same place you were ten  
years ago. Why would you want to do that? And this other guy  
was saying, we understand.

SANDBERG: He's a politician. He's very, very smart, let's just put it  
that way, he's very smart and sneaky. He's always after that  
angle. Oh, I can't get it through the fair, I'll try to get it  
through these kids, oh, these kids don't want me, then I'll try  
to get it through Vito and John.

DORFMAN: If I can't get it through you, you know?

SANDBERG: We left the office saying listen, if you want to start  
working on stuff for next year, we'll start working on stuff for  
next year. Tommy said we need to talk amongst ourselves talk to  
our partners, before we decide if we want (inaudible) anything  
this year. Chris called him about fifteen minutes later and said  
-- go ahead, Chris (inaudible).

BARRETT: I called him up. I knew about the Tiesto and Deadmau5 tour from my contact in Europe. I knew what was going on. So I called him up and I said hey listen, just out of curiosity, we're negotiating as partners, that Tiesto and Deadmau5 tour. If we were able to work out an arrangement to bring you on this year, if it works out, is that tour going to land on our stage? You know, that's what I'll probably need to know. Basically, I'm saying are you going to come and use us this year, and then go down the road next year and knock our lights out. When we could go right through Johnny with the music, in the house world and not get slaughtered by that. And he was like -- the guy was shook. He goes, **its in the realm of possibilities** (inaudible) if they'll fund our show year one, and they want to come in and bring that Tour.

SANDBERG: Next year.

DORFMAN: To the state fair, Meadowlands Fairgrounds that we have an agreement to we'll go balls to the wall with them this year. It's not --

DORSO: You put that out there to them?

DORFMAN: We put it out there.

SANDBERG: Whoa, whoa, whoa, wait, wait, wait (inaudible) because that's where I lost my head.

DORFMAN: It's no mistake.

BARRETT: There's no partnership. This is just an email that our partner sent to them that we were considering a partner and each

of us, a third, a third, a third, to do the event. And then if Live Nation put on other events here, that they would get 66 percent and --

SANDBERG: We would get --

BARRETT: And our company would get 33 percent. (overlapping)

DORFMAN: I never agreed to that

SANDBERG: They wanted to take our land and give us 16 and a half percent.

DORFMAN: That's what I wrote back here (inaudible).

SANDBERG: The reality of it is, is that you don't need -- I think you're connection to England -- I think with the connection to England (inaudible) nobody else is involved, I think you book those acts anyway.

DORFMAN: (inaudible) at this point. They were really not (inaudible).

DORSO: Do you have enough talent that you can be successful.

DORFMAN: Oh, I can be successful but Live Nation doesn't -

SANDBERG: I know more about this house market than Jason Miller does.

DORFMAN: There was one agency that they were probably interfering, holding up the town. The other one --

DORSO: Miller said that -- who do you use?

BARRETT: William Morris.

DORSO: William Morris.

BARRETT: That's the one he's interfering with.

DORSO: Right.



DORFMAN: That's the one he's interfering with is William Morris, he told us that, you know, he's interfering with our talent at William Morris.

DORSO: But he said that that's his agency. He says, we use that agency **EXCLUSIVE** (inaudible) nobody's getting nothing.

DORFMAN: But this is the thing.

SANDBERG: That's not true.

DORFMAN: No, that's not true (inaudible) contract.

(overlapping dialogue) what they did do is they (inaudible). We're working on seven different projects and working on the electronic dance at the same time, and we're working on four or five things already on the table. So, one thing they did was they delayed the talent where no one can get it at the Meadowlands this year, because it ended up going to electric daisy carnival, which we could have the work done or we could work (inaudible). So then that moved to L.A., so who's got it locked up? It's a Sunday gig, they took this. (inaudible) We will be able to stage a successful show (inaudible) Live Nation will not help us this year in bringing one more person to --

SANDBERG: They're not willing to put -- they're not --

DORFMAN: Because you want in on this. We worked towards the thing, you have to fund it. Supposedly, they would fund it. But this, the one partner sent an email out last night (inaudible) to Jason Miller. And it was supposed to state just on the electronic dance agreement, that it would be a third, a third, a third but

just the letter of intent. But our standard was, the show has to stay on the state fairground next year, because otherwise, when we do just let them in there, --

SANDBERG: They steal all our talent, steal the marketing.

DORFMAN: They steal all the marketing, you know? So that was our -- they know our terms. We went to each person with it and they knew the terms on that. And then, we proceeded a little into, they wanted a stage one, or two shows, which they told me they didn't want to do (inaudible) stage then we were willing to take a lower percent of the deal.

(overlapping dialogue) I called John last night and was going over different things and getting dates, and he sent this email, and he cc'd Jason Miller on it and that's why these guys went nuts. And it basically is nothing we'd ever agreed upon. He was half asleep when I was talking to him, because I know he was partying with Tiesto the whole entire night. So, I **responded back** (inaudible) show you where the flaw is. We're like you Al, we're straight, you know? I just want to show you -- here's this email that he sent, which is outrageous. He raised in the email, that we're having a conversation for February 4th. I never even had this conversation. It's got an equal partnership clause on the electric music festival. Yes. (overlapping dialogue) Under certain conditions. They fund it and that next year, it's on your stage. But then they go into see violation of finance

trusts. But then they get into any further shows, it goes into, would be in different -- is this the same one?

SANDBERG: 66 percent and then 33 percent.

DORFMAN: Thirty-three percent to Deluna on all shows that I would never agree to. I told John, in a letter, I wrote, so this -- I'll show you my response. I would never agree to this. I called him and he said, OK now I looked at it and I sent it wrong. You know?

DORSO: That's your John.

DORFMAN: Yes.

DORSO: So what he's saying is that it's a third to you.

DORFMAN: You know what John said. So then I just wrote immediately back to John,

BARRETT: Call me, this is completely wrong.

DORFMAN: This information is incorrect completely just so you know where it stands (inaudible) **so they don't show you this paper that we agreed to this** we agreed on this.

BARRETT: They showed me a paper saying that's the agreement, that's what they had. That's cc'd first hand. First hand, that's what I saw, you know here's another agency, which is am only, which they have no relationship with. You know, just to give you an example. This is recent stuff, February 28th, we're firming up offers. This is an original email to David Guetta. You'll see, it's a \$175,000 offer. They wanted know if it's still valid. We

had a discussion, you know they want to go into contract phase.

That's February 28th. We're not talking a month ago.

DORSO: Right.

BARRETT: And this is also February 28th. This is all premium talent from am only. There's multiple different agencies. We have stuff where we can do that's never even on their radar. We can put in you know, five thousand kids (inaudible) drum and bass (inaudible) they have no clue (inaudible).

SANDBERG: We also have contacts in agencies, we could have went directly to, but we didn't go with them because we might drive (inaudible) offers up. So we already had people.

DORFMAN: When the other partner, was sending offers in, he dragged his feet.

SANDBERG: With John.

DORFMAN: When he was sending offers in. If I was sending it also I'd drive **the prices up** (inaudible).

SANDBERG: Right. So Tommy can get in there and work with these people, but do we want to drive the offers up. We might get to a point where we have to get in and work ourselves.

DORSO: And if they know it's the same. Do you know it's the same deal?

DORFMAN: They know it's the same deal, because when he submitted it, and then he didn't send it to me directly, there's so many offers going out. Do you know what I mean? We have a 150. One offer comes in at a different number and agents jump on you and drive

**price up your ass** (inaudible). They're like wow, you really  
fucking want this.

BARRETT: Do you have the password to the internet?

(overlapping dialogue)

DORFMAN: We have a list of artists.

BARRETT: (inaudible).

DORFMAN: Like for this year, they come in at zero people.

DORSO: By the way the other thing is when those guys came here,  
they knew an awful lot about the contract, so I don't know who  
they're getting it from.

DORFMAN: We never showed anybody the contract.

DORSO: Did you tell them stuff?

DORFMAN: Not anything.

DORSO: Well how do they know about it?

DORFMAN: How does who know about it?

DORSO: John D. John D. said that he you know, who are these guys  
**are have** (inaudible) exclusive, with a 10-year contract. Well,  
how do they know that? How do they know that there's a 5-year  
option on it?

DORFMAN: I don't know who told them.

DORSO: We told them that this was before they met you, before --  
when you --

DORFMAN: Right there on that letter. You gave us a letter stating  
that you **gave us a 5 year with a** (inaudible) five-year option.

DORSO: Right.

DORFMAN: So if we shared that with an agent or anybody for that matter.

SANDBERG: (inaudible).

DORFMAN: We have to show that this is a single business, you know doing a festival for one year, no one's going to be interested.

DORSO: Got it. So that would make sense for getting it back to (inaudible) agent.

DORFMAN: These guys with the agent, just use that across the board.

DORSO: We show them the people, look here's the people. Did you ever hear of this person?

DORSO JR: Yeah.

DORSO: How about this person?

DORFMAN: Trey. That's not Trey.

DORSO: Trey.

DORSO JR: They're all mainstream.

DORSO: Would I like them?

DORSO JR: No.

DORSO: Well, will he sell out the event?

DORFMAN: We're going for that one, through 92.3 NOW. This is John Sandberg. So, would you say they're sellout artists?

DORSO JR: (inaudible) but what kind of crowd are you looking to sell out to?

DORSO: What kind of crowd.

DORSO JR: Black.

BARRETT: It's how you market it.

DORFMAN: What it's, 92.3 NOW?

BARRETT: I wanted to do Ludicrous with it. I said pull out Ludacris and put in Nicki Minaj (inaudible) that's what I said, when I called him. They had one like black artist in, so we pulled him out when we had the discussion.

(overlapping dialogue)

DORFMAN: For instance (inaudible) that's why we're going 92.3 NOW, it's where you market it. If you say hey we're -- these guys -- there's so many artists right now that are crossover, across the board.

SANDBERG: It's a good mix.

DORSO: Ron VanDeVeen, he's the booking agent for the stadium now, and he also -- he came from the arena, now he's back doing consulting at the arena, to book acts. He said that this electronic dance is crossing over mainstream now he said, but it's not there. He said that's why everybody's going crazy.

BARRETT: Live Nation said five years from now, it's all going to be (inaudible) we have an offer for Justin Timberlake, for \$450,000, to sing at our event. That's you know, do you know how many girls and people are going to come because of that. You know, there's an offer to -- you know Far East Movement, we have an offer to get those guys next week. Do you know NERD Pharrell?

**Sandberg** DORSO: It's interesting, the sports and entertainment are very close together.

DORFMAN: Everybody I'm talking to -- (overlapping) 92.3 NOW. We have the contract here. This is -- and this is going to be their official R&B site, and you'll see the rap page.

BARRETT: Ludicrous.

DORFMAN: I eliminated that, because this meeting, they're going to go up for them next year and -- what's that?  
(overlapping dialogue)

DORSO: Ron said in the process, you've got to watch out. He said there's a lot of drugs, he said there's a lot of issues, there was a death two weeks ago out in California.

DORFMAN: Two weeks ago.

DORSO: At one of these -- yeah, at an event, two weeks ago. He actually sent me the email on it.

DORFMAN: I went over it, it's in my notes. California is a lot worse, because their culture is still a rave, it's in a rave, teen. New York rave scene has been down for ten years. In California, the rave scene is huge, it's in, you know what I mean? It's just, there isn't -- the rave culture here you know, if you went to zoo (inaudible).

DORSO: He said two years from now, he would see them filling stadiums up with this. So right now,

SANDBERG: That's why Live Nation is on the scene.

DORFMAN: That's why -- we know there's some back end stuff, with the Live Nation things and trying to cut behind some powerful agents that if anything, it would be dangerous for them, because it's



major artists and some major agents, they're trying to overtake around them. You know, that's -- I'm not disclosing any of that. I'm being honest out in New York, because it's a different ballgame over there. A lot of people there, they work with you and me, they're straight up, like we are, and they can do straight up business. Now that we're here, it's just fucking cut throat.

DORSO: That's what it takes, that's a pattern with that business. Live Nation came in like a powerhouse and I guess they thought they owned the world and they're just going to cut and slash. That's how you do it to keep control. I guess that's what you have to do.

DORFMAN: So here, this right here, that is definitely -- this here, we can confirm these prices, offers on our prices. We need to send in new offers to confirm. As a total, these are your favorite; Shit Robot. L.A. Riots (inaudible) confirmed the original offer.

DORSO: My favorites, right there.

DORFMAN: Yeah. His dad wants an autograph from Shit Robot.

BARRETT: How do you think he signed it?

DORSO: That would be good.

BARRETT: So here. This is in reference to this sheet. As you see, the offers were lower, with Calvin Harris at twenty grand, Dirty South for twenty grand. I don't think we're going to the Fat Boy

Slim. We're going to the Airplane, Afrojack, Bag Raiders,  
Beardie Mann. Booka Shade is huge right now.

DORSO: Booka Shade?

BARRETT: Yeah.

DORSO: Booka Shade? Is that the name, Booka Shade? That's the  
original.

DORFMAN: So now --

BARRETT: You never heard Booka Shade?

DORSO: I don't know anything about Booka Shade. Let me show you  
something here. Keep going.

DORFMAN: These are the more headliners here. Paul Oakenfold is ready  
to confirm. Pete Tong. Prodigy wants \$100,000.

DORSO: Is he good?

DORFMAN: Prodigy is a band, they're legendary (inaudible).

DORSO: Tennessee Ernie Ford. (overlapping dialogue) Do you know  
what he sings?

SANDBERG: Please tell me.

DORSO: "Some people say a man is made out of mud."

DORFMAN: You should go when we book that, and maybe you won't be  
(inaudible).

DORSO: You never saw, I Love Lucy?

DORFMAN: Oh, who knows?

DORSO: OK so, in one of the episodes, he comes in as uncle somebody  
from -- let's see he's Lucy's cousin.

BARRETT: I vaguely remember that but I haven't seen it in ages.

DORSO: That was like in the 50s, that was before 16 Tons.

BARRETT: This is the new offers that went into William Morris. This is very recent. I think it was done on Thursday, you know when we were told get ready to confirm these prices. So Sebastian Ingrosso, the Swedish House of Mafia for \$50,000. Swedish House Mafia is the biggest thing out there in the house world. Roger Sanchez at twenty grand, Deep Dish for a hundred, which I don't think we're going to take. I think it's too much money. Sharam is part of Deep Dish, we can get him for fifteen, so why pay \$100,000, when you can pay one guy fifteen. These are just some fill in the gaps, to create a full billing. And have the offer to NERD with Pharrell Williams (inaudible) so we're working on that. William Morris wanted \$100,000, to book it through them.

SANDBERG: I have them at eighty-five.

BARRETT: Eighty-five he asked us for last week.

SANDBERG: Because I remember seventy-five right now.

DORFMAN: This is exactly where we're at with the electronic dance.

We have the contracts that we showed. So that's what we've got right now.

DORSO: Not (inaudible).

DORFMAN: I sent you a new slideshow right? Ever seen the slideshow?

DORSO JR: Yes, I think I did, yeah.

DORFMAN: Yeah, because I actually show it in --

(overlapping dialogue)

DORSO: When are we going to be done with the dance? You guys are doing -- what are you doing, booking this stuff now.

DORFMAN: Yeah, we're booking everything. You see the contracts, they're signed. We signed a contract.

DORSO: Just make sure it's not a black event and we're good with it.

DORFMAN: We're going to go completely wired. We're going to advertise with 92.3 NOW.

DORSO: All right. And what was the other event?

DORFMAN: The wrestling.

SANDBERG: The Latin event just called on, and three days for that.

BARRETT: We have three that you heard, they just confirmed on a book. The original bank letter, with the original signature, I can get you a copy, so we can just keep our original. Thank you.

DORSO: I didn't see that. This is their crap here.

DORFMAN: Yeah, that's the bios you requested.

DORSO: Oh no, this is the (inaudible).

DORFMAN: And so with Primary Wave we -- those guys are really straight people. They're just like work, work, work.

BARRETT: They're going to do marketing campaigns for us, deal with radio stations on the stuff we're not familiar with. To have a production company, the M3, and they're going to produce our event. If you look here, they do touring. Primary Wave creates, books and promotes concert tours, including da da da. So they're going to be our production house, so.

DORSO: So when I -- because here's the -- you know that the same thing is going on over at the sports authority.

DORFMAN: Live Nation.

DORSO: Live Nation's badmouthing the whole event and you guys to the powers that be over there. So they're telling me you know, protect your ass, which means protect our ass Al that's what they're saying.

DORFMAN: I know.

DORSO: So on the production end if I say these guys, they'll know who they are.

(overlapping dialogue)

DORFMAN: Vito Bruno's one, he's done Beatstock for 15 years. There's production companies that we can bring in. I can bring in ten different production companies at least.

(overlapping dialogue)

SANDBERG: I really had to go out and make phone calls. You know I mean, that's not going to need Live Nation.

DORFMAN: And production. We feel comfortable.

DORSO: Just make sure that we do it right, because you do understand that if we do it wrong.

DORFMAN: Yes.

DORSO: And they'll say, we're not going to have you guys, you can't do that anymore.

DORFMAN: Yes, understood. We're going to do our best.

DORSO: We've got to do it right. You know, the first time can't be -- especially because there's guys that will be out there saying to the sports authority, I told you so.

DORFMAN: Yes.

DORSO: I told you those guys --

DORFMAN: We're working around the clock (inaudible) we have all the (inaudible) **funding** in place. We know what we're doing here. On the electronic dance, I deal with the house music for 15 years. Those guys have absolutely no clue how to handle that crap.

DORSO: Right.

DORFMAN: Without John and Vito. They have no clue. They don't even know where to market it, they don't know who these people are.

SANDBERG: That's why they need this event. They need to know what's going on.

BARRETT: They would use us to build their database, that's our market.

DORFMAN: That's why if they wouldn't agree to that **main stage year 2** (inaudible) that's not (inaudible). We can create the electronic dance and still be successful, but if they do it, they get all the database off it, and then they use it to knock our lights out the next year. You know what I mean? Makes no sense for anyone, you know (inaudible).

SANDBERG: We told them we didn't need their funding as soon as we walked in there.

DORFMAN: They offered.

BARRETT: They offered?

DORFMAN: They offered us -- they were like look, it's your deal.

Then they were saying as far as we know, there's loopholes in the contract, da da da da, and we're going -- you're either going to work with us or we're getting you out, that's it. I'm best friends with Al, da da da, John D. I'm best friends with Al and Al junior. I'll get you kicked out in two seconds. Your contract (inaudible).

(overlapping dialogue)

BARRETT: They have no clue what we're talking about.

DORSO: So way, I hear you made the deal with the guys, good, I'm glad to hear it (inaudible) **That's what im a tell em.** We can't talk guys, you work with them, which is -- it will never happen.

BARRETT: I'll never give them 66 percent. We sent him one for 33 percent and said at 33 percent, I said you can send an intent (inaudible) as long as when it comes (inaudible) the contract. Make sure that they don't knock all our lights out year two (inaudible) then all of a sudden all that other stuff was attached. I was like (inaudible) never agreed to this, what are you talking about, you know what I mean? Like that's it. I'm like (inaudible) Al's a standup guy. We made a verbal deal with Al (inaudible) a standup guy, you know what I mean? We came in, we've been working around the clock, doing what we said we were going to do. You know? That's it.

SANDBERG: And you're right (inaudible) on the head (inaudible) if we were those type of people like we could stir up a hell of a lot of shit right now publicly for them (inaudible) What they're doing right now is completely **illegal**.

DORFMAN: But we don't want to do it that way.

SANDBERG: No, we don't want that.

DORFMAN: We hired someone to come and take this project and give it life and show what it really is. Why is it not playing, the internet? So you can see, those two overview. That's just an overview of the bullet points, which we all know. Production. We've got a cool video clip so you can see what it looks like. That's Electric Zoo right there. This is really cool.  
[plays video] And that's David Guetta, the guy we're really pursuing right now (inaudible) for 175 grand.

DORSO: You don't say anything bad, right?

BARRETT: Just you know, transportation, it's your vendors, rides, et cetera, et cetera. Venue support, capacity. Fair ticket included in every event package. That's your marketing support, which we agreed to, combined with ours actually. It's intertwined. Our advertisements, and we just go through our marketing. Nice shot there. Google Maps, that's the area, showing it. A little bit about us.

DORSO: That's not a screen for old people.

DORFMAN: And this is you know, just the marketing summary. There's no marketing separation. Basically, our impressions and whatnot,



the sponsors, we really spent time getting this in order, as you can see. It's going to be shared with the PR firm. I think I already sent it to them.

SANDBERG: Now, Primary wave is also putting together an entire sponsor package for us, on top of everything they're doing.

BARRETT: We're going hit the primary -- we have all of this (inaudible).

SANDBERG: We're going to have three or four different groups working on the sponsorships, not just for us but the fair as well.

DORFMAN: That sounds right. We're talking serious dollars to actually (inaudible).

SANDBERG: The main shore --

DORSO: He just made a phone call for me, to the vice president of Axe, so I'm sure that we'll get someone. I'm hoping to get them as a presenter sponsor, you know like \$250,000 sponsor, something like that.

SANDBERG: Yeah. Even if they give us enough soap to wash the --

DORFMAN: I'll tell you one thing, if you get them to sponsor, they give out those sprays.

DORSO: That is their chief -- you know, the party demographic, is that audience.

DORFMAN: Virgin, Trojan and Axis.

DORSO: When you said they're all -- (overlapping). Maybe the other, we'll be able to connect within the youth level though.

DORFMAN: Yeah. So we make sure we're big on the Jersey Shore people.

DORSO: Right there.

DORFMAN: We've got all that.

SANDBERG: The Situation.

DORSO: Here I am. Twenty-five, maybe thirty-five years ago, maybe.

DORFMAN: The good old Jersey Shore boys.

DORSO: Back then they wore overalls, so. Yeah, just before disco took hold, it was the t-shirt, you put a small one, a small t-shirt, so you were breaking out of it.

SANDBERG: That's what Chris does.

DORSO: And then you put overalls on. Overalls on, over that.

DORFMAN: Well, you've got one strap off.

DORSO: Well, that was later. Later on, after you got dance and then you unstrapped your overalls and just have that t-shirt. That was between high heel shoes and disco. There was a period of time where, like in the early 70s, it was high heel shoes. Then it went to Adidas, Adidas rocks, and then you went back to high heel shoes. Disco came in, you had to go back to high heel shoes. I think I told you, that's why I got married. I couldn't take the discos any more. It was horrible. You had to see me. I had these you know, these pants on, with --

DORFMAN: I'll talk to junior on that one. (laughter)

DORSO: Oh my God.

DORFMAN: I'm sure he burned his though, put them in a barrel and lit in on fire.

DORSO: Those pants were so tight, you had to have your balls right or left. Oh God. Anyway, all right.

SANDBERG: If you could find out on that, if there's a possibility, or the realm of possibility, so we can get maybe a mixed martial arts UFC event (inaudible).

DORFMAN: We've got to check, to see the Jersey laws.

DORSO: And do they -- who's the sanctioning body?

BARRETT: It's sponsored through the IFC-something.

DORSO: So somebody's got to check to see if they -- because --

BARRETT: (inaudible).

DORSO: Because they've got to sanction the event before it happens.

BARRETT: We can get sanctioned online, I was looking at it yesterday.

DORFMAN: OK, let's work on that.

SANDBERG: We need sanctions and then -- I don't know, how do we end up with the sports authority.

DORFMAN: Where are you putting it?

BARRETT: I'd like to put it (inaudible). Anywhere between 19 and 25 thousand, will be a sellout, this is perfect.

DORSO: The money, is there backing?

BARRETT: I think we scaled down a little bit, to like fifteen thousand for the event, but their tickets range from a hundred to four hundred.

DORSO: Get the hell out of here, really?

BARRETT: It's crazy. Because it's a Pay Per View, so it's only legal from Pay Per View.

DORFMAN: Someone's got to get broadcast rights and everything.

BARRETT: We can work directly (inaudible), I mean that's who we'd be dealing with, just work hand in hand with them. If he's going to (inaudible).

DORFMAN: No, he's working as far as the sports authority.

(overlapping) What do they just have to take a little piece?

SANDBERG: I don't know. You know, I've never had to --

DORSO: We filmed a movie there once and they came running down and they said we've got rights to this, you can't do anything. And I said fine.

DORFMAN: And that's a lot to have to do.

DORSO: At that point, (inaudible) and I said \$5,000

DORFMAN: See you later.

DORSO: Right, see you later.

DORFMAN: That's actually a bit um, --

DORSO: So that's -- you've got to find out what the numbers are, what's involved.

DORFMAN: Yeah. (overlapping)

SANDBERG: Yeah, I swear to God, because he traveled the country. He's retired like 30 years. His father worked for Ford in Michigan and he -- all he does is travel across the country, travel with the motor cross circuit. (inaudible) is a close friend of his? You ever heard his name?

DORFMAN: Yeah.

SANDBERG: The race or something like that. Yes, that's what they're into, so. It would be pretty cool, all the motorcycles at his house, should you go up there. It's pretty neat. Was that the door?

DORSO: Was that the door? Let me get it.

SANDBERG: That and cars, old cars. Corvette, '73 convertible. That's my other model.

DORFMAN: What Armand's?

SANDBERG: My neighbor has a '69 Stingray, and I ended up getting a Cadillac (inaudible).

(overlapping dialogue)

DORFMAN: Take it apart, then put it back on.

SANDBERG: It breaks all the time. There's like 72 independent motors, just for the power. I have to get it fixed like three times year. A tire pops, it costs me \$500.

(overlapping dialogue)

DORSO: You would have been way better off with a Corvette.

SANDBERG: Consider I'm dealing with some old people on real estate. They love their Cadillacs.

DORSO: There's a guy out in California that will take a '61, '62 body and -- they take the chassis of a new Corvette and put the body on, so you look like you're driving a '62 with the flared fenders and big tires, but it's a new Corvette. It's phenomenal. It costs about \$45,000 to get them to take the old stuff off and

put the new stuff on, so you're got 115 to 20, but it's a wild car, phenomenal.

SANDBERG: If I was making some money I would.

DORSO: It's just a drop in a hat.

SANDBERG: It's the work revenue possibly.

DORFMAN: We partnered with him **and the investor** (inaudible) so we wanted to get everything in Juice Entertainment where the money is as opposed to Deluna.

DORSO: Which is --

SANDBERG: (inaudible) a few years back, so we just needed (inaudible) an LLC set up, so it was easy just to be able to start the... It was just easy to kind of take (inaudible) go ahead and open up the accounts in that name.

DORSO: This is the same one. Now this one is -- wait a minute, which one is this?

DORFMAN: Those are the ones you told us to -

BARRETT: You said you wanted all contracts, all budgets and everything. We **We showed you everything to the T** (inaudible) our conversation.

(overlapping dialogue)

DORFMAN: Next year, with the whole year, we'll be able to -- you'll have a 90 percent in place and then you'll have things that we're adding.

SANDBERG: We'll meet those things for next year, is basically what we're saying, this year it's not conceivable.

DORFMAN: Yes, which we priorly discussed.

DORSO: So which one is this? What am I asking you for here?

You're asking me for?

BARRETT An extension for It's Page 5. Page 4 or 5.

DORSO: This is actually Page 5, letter of credit

DORSO: OK, that's good. This one is the same. This one is Page 3.

BARRETT: The past date.

DORSO: Oh, the budget estimates. Say you're looking for 30 days  
from February 20th or from signing.

DORFMAN: From signing.

DORSO: You guys better get your ass in gear here boys.

DORFMAN: We're in gear.

SANDBERG: Live Nation -- Live Nation (inaudible).

DORFMAN: With all this stuff being year one, but we'll pull it  
together right now. It would be impossible for us to have that.  
You see the amount of work (inaudible) the M3 one getting  
confirmed right now. Now that we're going to have the budgeting.

DORSO: Right.

DORFMAN: Actually it's confirmed. Now we have to put the budget in  
place.

DORSO: This is the juice, right. All right, so what I've got to do  
is read through this. I'll sign these so that you know that we  
have -- we're OK. I'll just read through it and just have the  
girls go through it.

DORSO JR: I can scan the last page.

DORSO: What's that? Well we have to -- we'll make copies.

BARRETT: The only thing I'd change in there is (inaudible).

DORFMAN: The things that we agreed to, like with the insurance and stuff like that, from ten thousand to five thousand.

DORSO: Ten million to five million.

BARRETT. Let's go over it together right now. Let's go over it together right now, get going.

SANDBERG: (inaudible) those artists (inaudible).

DORSO: What I'm going to do is have somebody else do it. I've got a proposal list due tomorrow, to the printer, and I'm going to be tortured. They'll be coming at 1:00, John. I'll get -- I promise you, at the end of the day, I'll have somebody review the whole thing and then I'll sign it and you guys can come pick it up.

SANDBERG: Why don't you sign ours. When you sign the actual -- that's the ah, --

DORFMAN: We'll either pick it up or --

SANDBERG: We can pick up the original, but the --

DORSO JR: Do you want me to scan and email it to you?

BARRETT: That's better.

DORFMAN: They're both signed.

SANDBERG: I've got my fax, so whatever you want. Whatever's easier. I just need this, the Drake stuff I need to lock up today (inaudible).

DORSO: Which contract do you have? There should be two contracts.



SANDBERG: Which one's that?

BARRETT: Why, is there two contracts?

SANDBERG: One for us, one for them.

DORSO: You have the contract for the electric dance.

DORFMAN: Mm-hmm.

DORSO: And you should have a contract for the other stuff.

DORFMAN: It's just one.

DORSO: Who did that?

BARRETT: You said about the contract, and we only have one contract.

We're going to have to add an addenda.

DORSO: But you just signed where it says state fair.

DORFMAN: Oh, good job.

DORSO: All right just you know what? Well again, give me the other copy and I'll have Patty make a couple of copies.

(overlapping dialogue)

BARRETT: We're going to have to add an addenda on the wrestling thing. We're going to have to discuss it again in the next four or five days, deal on that, where the pricing and everything is. We've got a couple of partnerships with that and what we have to have is whole projections, to show we represent, this is what -- you know, this line is going to bring, this is our profit from Thursday night, the fair admission, \$7 and \$5. What we'd like to do is just partner on the profits, for that particular event. We have to have everything to present to you. So we'll have to go

over this, this is the deal, and just anything separate, we'll have to add them in.

SANDBERG: Yeah, exactly (inaudible).

BARRETT: Any separate things, you know this is exclusive. We have the exclusive in there, the exclusives in there.

DORSO: So bring another three copies.

SANDBERG: How the hell would anybody know who that is?

DORFMAN: The ones who grew up in New York, me. How long on the state fair site?

DORSO: You can save up your money, you could be -- you could be out of work too.

(overlapping dialogue)

SANDBERG: John D. can be the first one to throw test polls at it (inaudible).

DORSO: That guy, Joe Liberti, that's the clown you know, Joe the clown. So he toured with Ozzy Osbourne, you know they had Ozzfest. I guess he must have done three years or so of the tour. He becomes a star after that, you know because he did a film. He had this documentary company come out and start doing a documentary on Ozzfest, and then they went to him and said or we can do it on you. And they said, oh we're going to make a reality show out of this. So they give him this contract, they want, I don't know how many years, to turn it into a reality show, and he would make like peanuts. They had full -- you, they took the rights of everything he had. I said don't sign that.

He spent \$200 on attorneys, you're going to -- it's no good. I think he signed it. There's no reality show in there. That's the way it is.

DORFMAN: We were looking at some stuff from that company Bounce, some kid stuff.

BARRETT: Stuff like Barney. I mean it's not Barney but we put something in the space.

SANDBERG: We should get some things to walk around the fair, stuff like that, with Barney and things like that. To be honest with you, I was trying to keep him in the loop, because he's involved with sports and stuff. He's involved with the meadowlands (inaudible) keeps his people happy. Also, with (inaudible) as well, my partner Tom has -- he told me he has some kind of reservation with (inaudible) marketing people, and so I'm off that.

DORSO: Yeah, well if they're going to --

DORFMAN: I've got them on something like that. Make that phone call and --

DORSO: (inaudible).

DORFMAN: I'll call and find out some time -- what your schedule is like, so we can set up that meeting.

DORSO: Unless you want a meeting with your guy. Who's your guy who knows the liquor guy.

DORFMAN: He's their liquor rep.

DORSO: You should probably use the liquor rep, tell him --

DORFMAN: I never (inaudible).

DORSO: The liquor rep to him, make your deal you know, and then let them tell me what you've done -- unless you want me to go. I mean, I don't --

SANDBERG: They're involved with the same guy, but that's through John [Dragisic?].

DORFMAN: So we'll begin doing the logistics, and we'll do the contact, we'll say OK.

DORSO: You know, --

DORFMAN: (phone rings) What's your extension for where you work?

DORSO: We may need to do that, and then give me -- this is the other half of the contract?

DORSO JR: Open the back garage door.

SANDBERG: It doesn't matter.

DORSO JR: We'll move the new ones first and then -- there's not that many back there anymore.

DORSO: Do you guys sign this?

DORFMAN: We have to sign.

DORSO: We each sign. We should have --

DORFMAN: Well, we're going to scan and email.

SANDBERG: You should have four originals.

BARRETT: I'm going to use the restroom real quick.

SANDBERG: Yeah, we're fine. With two originals.

DORFMAN: I can add in here, is all the stuff that you're supplying and they're supplying (overlapping dialogue) We basically went

off the content you said and we agreed upon being exclusive,  
that's it.

BARRETT: We just need two -- you're going to get four copies back.

Are you OK with that?

DORFMAN: Yes.

BARRETT: We should have four of them.

DORSO: You know what I can do, give me two blanks. I'll sign two  
blanks and then you guys can sign yours, so this way you've got  
four signatures of mine lined up.

DORSO JR: If I scan and send you these, you can make as many copies as  
you want.

DORSO: We'll scan this and we'll sign.

DORFMAN: We'll come pick them up.

DORSO: Who didn't sign here?

DORFMAN: Chris.

DORSO: Sign.

DORFMAN: So with Jason Miller, you'll just tell him to contact us?

DORSO: Tell him, you said that they made an offer. I'll say well,  
I'm sure you guys made an offer. You might have a deal, keep me  
out of it. I don't want to know nothing. Then if they blow the  
deal it now falls back on them.

DORFMAN: Like I said we're -- you know, I think for the Jason's part,  
if we get that big second year.

BARRETT: Be careful, be real careful.

DORSO: Yeah, be careful. Just know who you're dealing with.

DORFMAN: That's why the contract comes from us to them, do you know what I mean, in our park in year two.

DORSO: That concept would be the same.

DORFMAN: Right. It's just the nature of setting up the stadium tour.

DORSO: And John D., remember, when he sold the Bamboozle deal to the -- you know, when he went in as partners, he didn't go in and say oh yeah and this year Bamboozle is here and then you guys can do what you want to do. No, that's my concert.

DORFMAN: Exactly.

DORSO: You know, and that's the deal he signed. Of course nobody there is happy. None of those guys, you know they put all kinds of guys like John in, who are like independents. You go do what you want to do, make a side deal.

DORFMAN: Yeah, and so they're all --

DORSO: Yeah. Not all those guys are happy with what's going on, because they you know, the top guys are old has-beens, that's what they refer to them. Swear to God, if you go -- Wayne Goldberg, did you ever meet him?

DORFMAN: No.

SANDBERG: (inaudible).

DORSO: The one, he was with Eric Clapton the night before and drew up his silhouette.

DORFMAN: So that's today?

DORSO: We've got a ten o'clock.

BARRETT: (inaudible) that, so we have a copy with us?

DORFMAN: We're coming to pick up the contract.

DORSO: You guys have signed two of these and that's all you need.

I'll sign four and then you'll get -- then you'll get your three copies. One of these, which you can make copies of, and three copies of that one.

SANDBERG: I don't remember being -- four on that. The later sheet has the fax number. I'm not sure if it's in there.

(overlapping dialogue)

DORFMAN: We're going to get the copies.

DORSO: I understand, but we need to fax -- you can send over the contracts for Drake today.

SANDBERG: OK, you do it.

BARRETT: We can come pick it up or scan and email it.

BARRETT: When you get it scanned, then we'll come and pick it up.

DORSO: And then pick up the original.

DORFMAN: So you want me to leave that for you. You should have a list by the end of this week, of the prices. (inaudible).

BARRETT: All right. Nice meeting you guys.

DORSO: All right.

SANDBERG: Take care.

DORSO: All right guys.

DORFMAN: All right Al, thank you.

**END OF FILE**



CERTIFICATE

I, Patrick Emond, do hereby certify that the following 88 pages embody a true and accurate transcript. Prepared in the Audio Transcription Center to the best of our abilities, it comprises the contents of the relevant portion of a digital audio file provided to us by our client, Juice Entertainment. The digital audio file contained a meeting between Al Dorso, Al Dorso Jr. Chris Barrett, John Sandberg, Thomas Dorfman, Alex Sveskia held on March 7, 2011.

1/27/2014

Date

A handwritten signature in black ink, appearing to read "P. Emond", written over a horizontal line.

Patrick Emond, Operations Manager  
Audio Transcription Center



# Exhibit C

**Speakers:** Al Dorso, Al Dorso Jr. Chris Barrett, Thomas Dorfman.

**Location:** State Fair Event Management Headquarters 229 Main Street, Belleville, NJ 07109

**Meeting State Fair 4 15 2011**

DORSO: What the hell are you boys doing, for crying out loud?

Holy mackerel. (inaudible)

DORFMAN: Working. Grinding it out.

DORSO: You guys better have everything wrapped up. Are you wrapped up?

DORFMAN: Grinding it out. Just about there (inaudible) He said May twelfth.

DORSO: What?

DORFMAN: It's on May twelfth (inaudible).

DORSO: May twelfth.

DORFMAN: That's what he told us the last time (inaudible) May twelfth.

DORSO: No, you said that. But you're supposed to have everything -- what are you supposed to have to me by the other day? Everything. All your contracts. Everything done (inaudible).

DORFMAN: (inaudible) we tried our best (inaudible) Live Nation (inaudible) as you know, set us back (inaudible).

DORSO: And?

DORFMAN: We had (inaudible) Aventura the Latin Band we just signed up. We just locked it up with them. They're going to partner with us, fifty-fifty (inaudible) we just had to really work (inaudible) I told you we were starting back at the -- we were at the ninety-five-yard line, and then we were back at the negative ten after Live Nation knocked out Tiesto.

DORSO: That's not a contract.

DORFMAN: (inaudible).

DORSO: So here's the deal. I told you guys I gave you an extension. I did all that stuff. I left everything out. Now it's getting serious. You have nothing. And it's -- we're down to the wire. What are we going to do?

DORFMAN: Well, the Latin thing we're locking up right now. (overlapping dialogue; inaudible) the electronic dance (inaudible) scaled out. We have contracts out.

BARRETT: We're ready to do (inaudible) now.

DORFMAN: (inaudible) I actually held some contracts in (inaudible) realistically the last time and we straight up we just said there's going to be -- the budget is in place (inaudible) it's going to be hard to get in place because nobody (inaudible) contract event. You need that also. But --

DORSO: You got to work towards getting it done.

DORFMAN: We've been working around the clock (overlapping dialogue; inaudible) we've been (inaudible) and this is all we've been working on.

BARRETT: Where we stand, as of today, in this exact moment, we have Creamfields ready to sign a deal for next year to start promoting and announcing at our event. We're in verbal agreement that that's what we're intending to do. We have --

DORSO: So who's helping you this year on your event?

BARRETT: Who's helping us this year? Everybody from Creamfields, and England has opened up a small door for us to book talent kind of underneath what Live Nation has done. As you know, Live Nation blocked Tiesto and several other artists, as you told us.

DORSO: Told you it was going to happen.

DORFMAN: Well, you told us that -- yeah, you even told (inaudible) Tiesto.

BARRETT: So.

DORSO: It's Live Nation. Its what they do.

BARRETT: They came in, they stepped on us with Tiesto. So we have -- we're basically operating right now through the underground tunnels. And Creamfields, they're helping us. Creamfields in the electronic dance (inaudible) is bigger

than Live Nation. They're the business. They're the biggest buyer --

DORSO: How does that help us this year?

BARRETT: How does that help us out this year?

DORSO: How many people are we going to get at this festival this year?

BARRETT: On which event?

DORSO: The first event. Start with the first event.

BARRETT: Electronic dance?

DORSO: Yeah.

BARRETT: (inaudible) have on the table right now (inaudible).

DORFMAN: (inaudible).

BARRETT: We're still adding. But what we have presented through this network is we've actually gone into separate areas. As you get into the world of dance music, it's broken down into different types. There's more commercial, there's techno, trance, dubstep, drum and bass. They piece together the better of the other genre's music. So we're going to piece each section together. So for example, with the main arena, we're going to have like Boris [Victor Calvin Drone Paco Tuna] which are -- they're more into like the techno, tribal genres of music, but they have a staple, a heavy following each of two, three, four thousand. Now you're throwing (inaudible) an all ages area, and that

number is going to increase. We have some legendary people who've been in the business twenty years, celebrating anniversaries, doing different things. We're putting them together in another tent, in another area, and bringing two, three thousand people. And we're piecing all the different genres of music together to kind of each form their own area. So we're doing it through the different genres of music, through the different promotional groups. So there's like someone like Peter the House Cat who plays house music, and then Victor and that guy who plays techno. And then you've got Ferry Course here who plays trance (inaudible).

DORSO: So where are these contracts?

BARRETT: Where are the contracts? I've personally held them today because I wasn't going to shell out the money until we spoke today. We were told contracts -- if we issue a contract, we want to get the deposit and get paid on Monday.

DORSO: And?

BARRETT: (inaudible).

DORFMAN: (inaudible) we've been working around the clock to get all this stuff in place. You know what I mean? Like you said go (inaudible) you know what I mean (inaudible) but we keep getting up.

DORSO: So how many artists the first weekend are you booking?

BARRETT: How many artists? I think about thirty, forty.

DORSO: Thirty or forty?

BARRETT: Yeah.

DORSO: And you're holding all those contracts? Or most of them?

BARRETT: Most of them. We have confirmed, in just the one, we have ten to twenty. In the one tented area, we have ten to twenty. That's more like drum and bass and different genres of music.

DORSO: You have ten or twenty artists?

BARRETT: Confined to that one area through one group. Then we have like the house area, which is DJ Steve, Peter the House Cat and that whole area. That's going to be about six, seven, eight. And then the main area we have that will be -- it'll be less DJs, but they're the more heavy drum.

DORSO: And this is (inaudible) over two days?

BARRETT: We're actually in talks to possibly scale back to one and just do it into (inaudible) just ram them all in one day. We want to discuss that with you. (overlapping dialogue; inaudible)

DORFMAN: We've been dead honest with you about everything from day one to (inaudible) you've been with us. And the last

time we sat down, we said we took major setbacks from Live Nation. I explained to you how the agencies that I dealt with for years (inaudible) like you don't have the contract (inaudible) have the contract. And John D. is (inaudible).

DORSO: I don't understand why they -- you wouldn't just say here, call the owner of the venue. How simple is that?

DORFMAN: They were just like we want (inaudible) I guess I could have made -- had them make a phone call to you, but they were like it's coming from these guys, it's really not (inaudible) it's kind of like it's spreading. It's spreading like wildfire. You know what I mean? And I told you after we (inaudible) met that I had to go put out some of that fire to show look, we're here, we're good. You know what I mean? We've been working on this for nine months around the clock.

DORSO: OK, so you're going to put these contracts out on Monday. I'll give you till Tuesday. You're going to show me how many contracts for this event.

DORFMAN: (inaudible).

DORSO: You're going to show me.

DORFMAN: How many.

BARRETT: (inaudible) I'll get him on the phone right now. I can get an exact number. Because he's the -- I have him



working right now on those artists and those contracts. I  
can get a number from him.

DORFMAN: (inaudible).

BARRETT: (inaudible) just got back in town. We've been doing  
business over the phone. And we just -- we were working on  
this Latin thing, Tom and I. Alan is the one that has  
pieced together Creamfields and pieced together these DJs  
and the commitments (inaudible).

DORSO: (inaudible) Creamfields is (inaudible).

BARRETT: Yeah. And that's (inaudible) to us.

DORSO: And you have a commitment from them for next year?

BARRETT: Yes.

DORSO: And we can see that.

DORFMAN: (inaudible).

BARRETT: It's not written yet.

DORSO: (inaudible).

BARRETT: (inaudible) closing it within thirty days. That's the  
group we have to go to. And we were locking up on the  
Latin (inaudible) Aventura is the biggest Latin band  
(inaudible) and Brian used to drum with Aventura  
(inaudible).

DORFMAN: (inaudible) they're going to partner with us.

BARRETT: (inaudible) partner with us (inaudible).

DORFMAN: They produce the talent and they (inaudible)  
financing.

DORSO: And OK, so now we're scaled back to a Saturday event  
on the first weekend, the dance event, right? And when is  
the Spanish event? When is that?

BARRETT: (inaudible) right now, we also -- we have Justin  
Bieber, who might fall in on the second or third, so the  
Spanish event might land on the ninth or tenth.

DORSO: When is that going to -- when are we going to know  
that?

BARRETT: With Justin Bieber? Once we get all the logistics  
worked out. We would know within forty-eight hours yea or  
nay.

DORFMAN: (inaudible) on the table and not real big, so for us,  
we want to -- that's the biggest name we can put in, you  
know what I mean? And not one of the (inaudible) these  
guys just because it seems like if you go over and talk to  
the Meadowlands it goes over back to (inaudible) now it  
goes back over to Live Nation and that, we have that one  
done through good connections and it looks -- was looking  
very, very optimistic. Justin Bieber is the hottest thing  
right now. But we want to get it signed, sealed and  
delivered, you know what I mean? Before we're telling the  
Meadowlands (inaudible) you know what I mean?

BARRETT: (inaudible).

DORFMAN: (inaudible).

DORSO: What happened to the hip hop concert?

DORFMAN: We can't announce anything until May first  
(overlapping dialogue; inaudible).

DORSO: Can't announce anything (inaudible).

DORFMAN: (inaudible) the whole situation has been -- it's  
another thing where it's been (inaudible) Lil Wayne at  
Bamboozle (inaudible) so they can't give us any -- we can't  
speak until Bamboozle happens, because of Lil Wayne and  
Drake.

DORSO: You work with (overlapping dialogue; inaudible).

DORFMAN: We're not even supposed to be.

BARRETT: We're not even supposed to be (inaudible) our money is  
out on the line right now, but we can't stop it  
(overlapping dialogue; inaudible).

DORSO: So we're doing four, that's what we're going for, four  
shows?

DORFMAN: (inaudible) dance, Bieber, hip-hop, Latin.

DORSO: Latin.

DORFMAN: Bieber is up in the air right now (overlapping  
dialogue; inaudible).

DORSO: But he may go in second or third?

DORFMAN: (inaudible) pushing him (inaudible) we're not -- the  
reason we -- Aventura is confirmed.

BARRETT: They're confirmed (overlapping dialogue; inaudible).

DORFMAN: They're getting another artist with us. (overlapping  
dialogue; inaudible) bullshit because I've been getting the  
runaround from these fucking (inaudible) shit for too long  
here (inaudible) if you read that e-mail --

DORSO: (inaudible).

DORFMAN: It's just an e-mail but it's done, that's a done deal.  
That's the agent for Aventura.

DORSO: No, the manager.

BARRETT: The manager.

DORFMAN: Mark.

BARRETT: Mark (inaudible).

DORSO: How long do you think it's going to take before you  
get a (inaudible).

DORFMAN: With him? We (inaudible) lock and load (inaudible).

DORSO: He wants (inaudible)?

DORFMAN: (inaudible) only thing we have to wait on is the date  
of if the Bieber thing comes in because if the Justin  
Bieber comes in, we're going to want to move that over --  
this is great (inaudible) they want to make this annual.

DORSO: So why don't you push it back in? Why don't you just  
push it back in?

DORFMAN: Because timewise it (inaudible) be better for that week. You know what I'm saying? That way we (inaudible) their hands. Because they pick up the phone and call the artist directly, they're doing all the remixes with them. They do everything. They just pick up the phone, hey, do you want to do our concert (overlapping dialogue; inaudible).

DORSO: What I understood (overlapping dialogue; inaudible) what I understood is that (inaudible) a lot of strings attached (overlapping dialogue; inaudible) and there are almost no strings attached to (inaudible).

DORFMAN: (inaudible) Justin Bieber is a sellout at -- if you give us thirty thousand, forty thousand people, we sell out, that's fine. Within twenty-four hours, it sells out. So if I (inaudible) because it's going to depend on the lineup (inaudible) with it (inaudible) twelve thousand for the first (inaudible) we want to grow it (inaudible) everything in place and everything's in place (inaudible) that was our (inaudible).

BARRETT: (inaudible) Our discussions, let's put a festival together for year one -- we're just trying to get talent where we can do twelve thousand (inaudible) fall in that range.

DORFMAN: Put on a good show, and now it's lined up and this is an annual event.

BARRETT: We want to make a modest profit where there's a flow of buyers through the venue, where we can really build it for the course of the agreement.

DORFMAN: And then on the Latin end (inaudible) financing is ourselves and Aventura who has (inaudible) the manager, so (inaudible) really cool people too. They're awesome. They're really down with this (inaudible) down there. Met with them many times now. That was our (inaudible) it's locked in. It's a pretty good thing.

DORSO: What are the dates for the hip-hop?

BARRETT: (inaudible) one of the two Thursdays, I think.

DORSO: One of the two Thursdays?

DORFMAN: Yeah.

DORSO: That was a replacement. The option was a replacement.

OK, so here's what we're going to do. Here's what we're going to do. You're going to do -- you're going to add a hundred fifty thousand dollars for the liquor license, so that's a million five, and that's an outside deal. And just fax it to me, let's not go through the crap. Just tell them what you got. It's a million five. And that's it. And we'll do -- and we'll put fifty down for sixty days. That's how we'll do it. All right? And yeah just

do it verbally and see what they say. All right? So the total deal is a million five, right? So yeah. All right? All right. See you later. All right, bye (overlapping dialogue; inaudible) quick million five (inaudible) buy, sell (inaudible) million five (inaudible) I once made four hundred fifty thousand dollars on the golf course (inaudible) I got a phone call on the golf course. They said what do you want for that day. I said four fifty. I hung up the phone. I said I'm going to play this hole (inaudible) so where are we at now (inaudible).

DORFMAN: We were discussing the Latin. He took some (inaudible) different things.

BARRETT: Hip-hop, we have to wait before we can even tell.

DORFMAN: We can't even announce.

BARRETT: Marketingwise till May first.

DORFMAN: Because Live Nation with the exclusivity for Young Money they have (inaudible).

DORSO: For real money?

DORFMAN: Young.

DORSO: Young Money.

DORFMAN: That's just the name of a record label affiliation.

DORSO: But you have contracts with them?

DORFMAN: We have contracts (inaudible) records.

DORSO: All right, so you're going to give me a copy of the contracts.

DORFMAN: (inaudible) already have it.

DORSO: I know but we don't have a copy of that.

DORFMAN: (inaudible).

DORSO: We do?

DORFMAN: I got a whole bunch of stuff in here.

DORSO: And that's all that's going on that hip-hop thing?

BARRETT: Unless we adjust it (inaudible) it might be adjusted.

DORFMAN: They might want to swap out (inaudible) Jamie Fox  
(inaudible) Disney album.

DORSO: You mean that movie?

DORFMAN: The movie (inaudible).

DORSO: (inaudible) Jamie Fox (inaudible).

DORFMAN: With (inaudible) Drake, yeah. They sold out.

Actually (inaudible).

DORSO: (inaudible) going to combine with someone else?

DORFMAN: They're going to combine with somebody else.

BARRETT: (inaudible).

DORSO: And that's -- and what's the date? Do we have a  
definite date on that (inaudible).

DORFMAN: It's going to be one of the two Thursdays, they told  
us now.

DORSO: Is Trey (inaudible) still coming?



DORFMAN: No, not Trey.

DORSO: He's out?

DORFMAN: (inaudible) out.

DORSO: (inaudible) so these are all the contracts, but  
they're not signed.

(overlapping dialogue; inaudible)

BARRETT: Those are preliminary contracts.

DORSO: Can you e-mail them to me?

DORFMAN: Yeah.

DORSO: PDF or something.

BARRETT: Yeah. Trey is out.

DORSO: Trey is out?

BARRETT: Yeah. Adding Trey is just (inaudible).

DORSO, JR.: Who's Trey?

BARRETT: Trey (inaudible) they have our deposit money  
(inaudible) hundred and thirty grand.

DORSO, JR.: Is that still going with (inaudible).

BARRETT: Yeah.

DORSO, JR.: Wrestling is out?

DORFMAN: If we want to put it in we can put it in --

BARRETT: I don't see it as a financial gain (inaudible).

DORFMAN: I don't either (inaudible) you guys want to just let  
them do it (overlapping dialogue; inaudible) we can do it

without him, but (inaudible) we won't see the financial gain but (overlapping dialogue; inaudible).

DORSO: Last time I spoke you guys were coming back from (overlapping dialogue; inaudible).

BARRETT: If you guys want (inaudible) this year (inaudible) next year (inaudible) next year. We haven't pursued anything since --

DORFMAN: That's what a lot of this stuff is (inaudible) a spot like this, a lot of this stuff is by the time you get (inaudible) started this, like OK, that's (inaudible).

BARRETT: When we started, we didn't have an eight-hundred-pound gorilla on our back (inaudible).

DORFMAN: (inaudible) when we started, we didn't have a thousand-pound gorilla on our back. So then as we (inaudible) ways to produce the talent and the events (inaudible) plus being set back. You know what I mean? We were starting from zero. We went back way beyond zero, from what we (inaudible).

DORSO: Listen, you just remember, in life as you grow, to step on the heads of the guys that are holding you down. That's something you can never forget. The guy that's stepping on your head right now is John D.

DORFMAN: John D.

DORSO: Yeah. He's obviously a dick.

DORFMAN: (inaudible) right?

DORSO: Yeah.

DORFMAN: And he's the one (overlapping dialogue; inaudible).

DORSO: Go ahead (inaudible).

BARRETT: We were just told that this (inaudible) Steve Angello, we were told that he's able to play anywhere but in Meadowlands Fairgrounds. I can book him anywhere but the Meadowlands.

DORSO: So I'm going to tell you what's happening right now. They've moved the Bamboozle from the fairgrounds site, which I supplied all the fencing and blah blah blah, and they moved it over so that -- and they said whatever fencing comes in, it can't belong to me. This is how the pressure goes on. Like I give a fuck about their fencing, right? They can't rent any stages or bleachers from me. They don't want to use any of my stuff. And they put the pressure on the stadium to -- now they want to see plans of what I'm putting in the ground and all this kind of stuff to approve. They can't hold that. It slowed me down a little bit for the infrastructure (inaudible) but they can't unreasonably hold it back. Otherwise, they get their ass sued. And that's -- and he's going -- John D. is going around badmouthing me all over the place. He was just on the phone this morning. Him, Wayne Goldberg, and somebody

I know real well was on the phone, three-way conversation. He was just Fing me all over the place, John D. And John hung up first, and Wayne Goldberg said I don't know what's wrong with that guy. He goes I -- he says I can't even imagine. He said I've never heard anything but good things about Al Dorso, he goes. And this guy like is an animal. He goes I don't know what's going on with him. So that's -- he's just a fucking dick. I don't know what the -- I have no idea. We've had a four-year relationship. It's always been very cordial. He's obviously -- God knows what drugs he did (inaudible) he's all fucked up. But that's beside the point. That's his problem.

DORFMAN: That's his problem.

DORSO: But to turn like that on a dime (inaudible) it's good to know now before you get into business with a guy like that (overlapping dialogue; inaudible).

BARRETT: Well, he was badmouthing us and he didn't even know us.

DORFMAN: Remember (inaudible) you're the one that told us about all the stuff John D. said. Who's the one that told you (inaudible) because you told us before I knew that.

DORSO: Tiesto (inaudible).

BARRETT: We had no idea.

DORFMAN: (inaudible).

BARRETT: We had no idea. You had told us. We had an offer to  
Tiesto, four hundred thousand dollars.

DORFMAN: And you told us that he was out.

BARRETT: (inaudible) assholes from Live Nation went in and told  
Tiesto not to perform.

DORFMAN: (inaudible) you said they're going to block all the  
dates across the country (inaudible) you're not getting  
him. One of those guys told you. You know what I mean  
(overlapping dialogue; inaudible).

DORSO: Who's the guy that came with him (inaudible).

DORFMAN: (inaudible) Jason Miller?

DORSO: Miller (inaudible) he said they're going to. He said not  
(inaudible) he said Live Nation is going to just block --  
he said they won't get him. Not that he will, but they  
will.

DORFMAN: That Live Nation would block (inaudible) on us?

DORSO: Yeah.

DORFMAN: Because we had him, and no one even knew that we had  
him. You probably went to -- told the Meadowlands OK this  
is (inaudible) you do your proper thing and tell the sports  
authority all right this is what I'm looking to do.

DORSO: (inaudible) never mentioned that name.

DORFMAN: Oh, you never mentioned.

DORSO: Never. No. No (overlapping dialogue; inaudible).

DORFMAN: So they heard the name and they (inaudible).

DORSO: Yeah, oh they knew (inaudible) they said we're not  
letting it happen.

BARRETT: This is what I was just told recently, that Tiesto's  
manager who -- we're all like mutual friends, like through  
John and Vito and everybody. So John Dimatteo placed  
Tiesto's manager into the position with (inaudible) because  
John has been the exclusive person to book Tiesto since  
Tiesto has been in New York.

DORSO: So John does business with Live Nation.

BARRETT: Yeah.

DORSO: They're fucking him, too.

DORFMAN: (inaudible).

BARRETT: So John like had Tiesto's manager say to Tiesto did  
Live Nation tell you not to play here. And Tiesto wouldn't  
answer him (inaudible).

DORFMAN: Moved his head up and down yes.

BARRETT: He raised his head up and down yes. Because they said  
how possible. You have the best spot. OK? It's the  
Meadowlands. OK? I can book somebody in the swamp if I  
want to (inaudible) that's where I put Creamfields  
(inaudible) Creamfields because in electronic dance music  
they're way above Live Nation.

DORFMAN: They're the largest festival company in the world  
(overlapping dialogue; inaudible) North America (inaudible)  
they were in talks about another piece of real estate,  
somewhere undisclosed to us, but it went south, as of April  
one or April two. And we're hot working on that for --  
we're working on that for next year now (inaudible) us with  
this year, but we're working on that for next year. You  
know what I'm saying? But we need to lock up (inaudible)  
you know what I mean? Because if you look at -- you guys  
can do your thing on Creamfields, look it up. And you'll  
see the size of it. They can't block any artists from  
them, because these artists will bankrupt themselves with  
the amount of money that they put in these guys' pockets.  
You know what I mean? So if they come in and say want to  
do a gig here, look we're just trying to do business.  
We're not trying to screw anybody over or doing anything  
else. We're not trying to say oh we want to fuck Live  
Nation by doing this, we're just in here (inaudible) we  
want to produce concerts. Independent small concert  
promoters that we're working eighteen hours a day on this  
project and we're at the ninety-five-yard line. Got  
knocked below to negative twenty. And now we're climbing  
back up the ladder. It sucks but it's reality. You've  
been straight up with us. We've been straight up with you

about the situation (overlapping dialogue; inaudible) John D. and Live Nation. They come in and they jumped on our back. Thousand-pound gorilla. They bamboozled us (overlapping dialogue; inaudible).

DORSO: All we can do is pray for three days of rain at Bamboozle, right? Is that what we do? Do you do the rain dance out there?

BARRETT: Oh yeah, with the chest (inaudible).

DORSO: All right, so here's what you're going to do. You're going to go get your contracts out next week. I'll give you even till Wednesday. Bring me all the contracts you have for each event. OK? You got that (inaudible) do that?

DORFMAN: Yes.

DORSO: And so we're now at three events, possibly four, right, with Justin Bieber if it's --

BARRETT: We can stay -- we're not traveling from this point on. This is the relationship that we have for now, for lack (inaudible) this is the eight-hundred-pound gorilla in the Latin world. Aventura is --

DORSO: (inaudible) will bring how many people, do you think?

BARRETT: We already discussed that with them. They're taking -  
- what they're doing is they're taking their promoters that



the last Aventura concert (inaudible) sold it out two days in a row.

DORSO: The last concert?

BARRETT: That's what they called it.

DORSO: Now we're going to do, what are we going to do, next to last?

BARRETT: No. No. Now they want to brand the music festival to become like Summer Jam for the Latin community (inaudible).

DORSO: I see. Summer Jam in Spanish (overlapping dialogue; inaudible).

BARRETT: They're looking at the ten years.

DORFMAN: They're looking at the ten, they're looking at expanding this, making it next year two (inaudible) bigger size. They're looking at the big picture.

DORSO: And that, this year, is a Thursday concert?

DORFMAN: No, this would be a weekend.

DORSO: The last Saturday?

BARRETT: He called me today. I wanted to get -- he's requesting to see the full (inaudible) they're partnering with us fifty-fifty. They're investing half the money, half the time. Our relationships are here. The production, what we're doing on this end. They're going to be the creative, the marketing.

DORFMAN: And produce the talent.

BARRETT: And producing the talent. They already had promoters who sold out their (inaudible) who better to use --

DORFMAN: And they just pick up the phone and call the talent directly and they won't have to deal with (inaudible).

DORSO: Tell me again, how many people are we talking about at that concert?

BARRETT: We need to consult with them (overlapping dialogue; inaudible).

DORFMAN: (inaudible) twelve thousand (inaudible) successful show, and then next year we'd be looking at (overlapping dialogue; inaudible) they're in this thing to come in for (inaudible) that's where they want to come in (inaudible) on a financial end -- we want to (inaudible) the financial end, because then we know we have them committed on the talent end. So we have half their money, they're committed on the talent end. Because otherwise they (inaudible).

DORSO: When are you going to have a contract with them?

BARRETT: We're going to go see them Saturday night and (overlapping dialogue; inaudible).

DORFMAN: You can (inaudible) for us to (inaudible) just write OK to see contract or something. I told them we have confidentiality in our contract.

DORSO: (inaudible).

DORFMAN: We can show you the cover page, we can show you the signature page but that's our confidential information (overlapping dialogue; inaudible).

DORSO: (inaudible) just don't make copies (inaudible).

DORFMAN: No. No.

DORSO: (inaudible) you can sit, read it.

DORFMAN: Yeah. But they can't make copies (inaudible).

DORSO: And if they want to take notes, you understand, if they want to say just the financial (inaudible).

DORFMAN: Because they're investing.

DORSO: Because they're investing.

DORFMAN: (inaudible) they want to know (inaudible) responsibilities are for the venue.

DORSO: And explain to them why. Explain to them that there's a real issue with Live Nation.

DORFMAN: They know (inaudible) They know about that.

DORSO: (inaudible) tell them that that's why I said that there can't be copies. It's just not happening.

DORFMAN: No problem. We don't want to (inaudible) they just said, look, we just like I said, Chris said, they're coming in fifty percent dollars (inaudible) you know what I mean (inaudible).

DORSO: (inaudible) just back it up, get your contracts. I don't want to be hanging out there. You guys leave me

hanging out there and I have this event site that it cost  
me sixty grand to fence this year, I'll have to shoot you.

DORFMAN: OK, that's fine.

DORSO: (inaudible) lining you guys up.

BARRETT: Can you do me a favor, though?

DORSO: What?

BARRETT: Before you get me, can you get the gorilla, so I could  
at least get a breath of fresh air (inaudible)?

DORSO: (inaudible) it's probably not Jason Miller. I'm  
telling you, it's all John D. And the deal is, with guys  
like that, it never bothers me, because guys like that  
always get it in the end. It's not a way to do business.  
I've never stopped anybody from making money that was a  
competitor of mine. I've always tried to help. What is  
the big deal? The guy had no interest until he realized  
that somebody else (inaudible) he's like the kid that  
didn't want the cookie until somebody else had it. He's a  
douche.

BARRETT: And Al, you gave me his number. We went in there and  
said -- we didn't disclose about the dance thing. We said  
hey, listen, let's work together (inaudible) [rock?] and  
this and that.

DORFMAN: You will not book (inaudible) any talent unless you  
basically give us the world on it. That was it. We didn't

(inaudible) no idea (overlapping dialogue; inaudible)  
basically threatened at gunpoint (inaudible) those guys  
(inaudible) but right now (inaudible) but we're doing our  
best. We're fighting as hard as we can. And we're -- this  
is (inaudible) moving up. You know what I mean? Like I've  
lost a substantial amount of time working on this  
(inaudible) that's why I'm like we literally just nonstop  
around the clock (inaudible) I'm working on trying to get  
the UFC thing going (inaudible) back and forth to Miami  
three times already. You know what I mean? And we're  
doing everything possible.

DORSO: What size -- you've been working on that Ultimate  
Fighting, right?

DORFMAN: Yes.

DORSO: So what, the tickets, how much is a ticket?

DORFMAN: A hundred bucks.

DORSO: A hundred dollars.

DORFMAN: And Pay-per-View (inaudible).

DORSO: (inaudible) Pay-per-View?

DORFMAN: Yes (inaudible) massive Pay-per-View.

DORSO: Really.

DORFMAN: And this is the hottest market for it.

DORSO: Really.

DORFMAN: The hottest market.

DORSO: So could that be done like how many seats or how much area do you think for that?

BARRETT: We'd have to get creative. I have a little more of understanding the (inaudible) ring in the middle. You'd have to come up with some sort of tiered system that goes up (inaudible).

DORSO: For stadium seating.

BARRETT: Yeah, create like a stadium seating (inaudible).

DORSO: Do you think that would work?

BARRETT: A lot of it. But a lot of it could be on the ground (inaudible) boxing match (inaudible) size of the floor. You know what I mean?

DORFMAN: Yeah. But if I had your bleachers around the back (inaudible) have to get something creative done.

DORSO: Yeah but I might have (inaudible) listen. Let me ask you this. Does it have to be Broadway and Forty-second Street? Not really, right?

DORFMAN: No.

DORSO: It doesn't have to be here.

DORFMAN: No (inaudible) guys with creative T-shirts and tattoos and (inaudible).

DORSO: No, but I'm saying (overlapping dialogue; inaudible) if there's room for six or seven thousand people, is that

enough to make money in the event, plus (overlapping dialogue; inaudible).

BARRETT: We can do standing room (inaudible).

DORSO: How are you going to get (inaudible) the money is in Pay-per-View, right?

DORFMAN: Here's the deal.

BARRETT: I think we can do a lot more than (inaudible).

DORSO: (inaudible) How many people could you do?

DORFMAN: It depends what the lineup is. How many people could you do? Thirty plus.

DORSO: Thirty thousand people plus.

DORFMAN: Depends on the lineup (overlapping dialogue; inaudible) banned in New York. Not licensed in New York. The Meadowlands (inaudible) it's not big enough for the arena.

DORSO: (inaudible) it's not big enough for the arena? There's only twenty-two thousand seats in the arena.

DORFMAN: Not the arena. I mean the stadium.

DORSO: Yeah, what's the matter with the arena (inaudible).

DORFMAN: The Izod Center.

DORSO: The Izod Center. What's the matter with that (overlapping dialogue; inaudible).

DORFMAN: We've presented it.

BARRETT: We don't present (inaudible).

DORFMAN: Why would I present to Izod (inaudible).

DORSO: (inaudible) I'm saying.

DORFMAN: We pitched an outdoor (inaudible) thing in there and they wouldn't let us in (inaudible) looked at some of the biggest boxing matches you had like back in the day. What was it -- Ali versus someone out (inaudible) outside in Africa, it was like one of the biggest ever selling. Now you put that in the market right here, outside, you get the fighters that sign off on (inaudible).

BARRETT: (inaudible) put some screens on the outskirts. You throw a cheap standing room only (inaudible) environment. You do here's the ring. You do like floor seating with comfy, padded chairs. You charge them up the ass for it (inaudible) five or ten rows back. Then you do that bleacher style thing on each --

DORFMAN: Yeah (inaudible) some standing and then bleachers. But they were liking it. You know what I mean? And he wanted to actually go put a thing on fucking -- what is it called?

BARRETT: Times Square.

DORFMAN: Times Square.

BARRETT: He wanted to get one of the screens in Time Square.

DORFMAN: (inaudible) he wanted to run the (inaudible).

DORSO: But they're not interested this year?



BARRETT: There's not enough time this year (inaudible).

DORFMAN: We have interest from so many people. We've reached into so many different markets in so many places and circled around all these obstacles. Like I said, we've hit wall, wall, wall, and this John D. asshole and Live Nation. We found the little cracks in each market. We're getting there.

BARRETT: We're not the first ones to run into these issues. Nobody likes Live Nation. The artists don't even like Live Nation. They won't do business with them. They don't even want the Live Nation contract. He's not (inaudible) or whatever. He wants to get out.

DORFMAN: We're in the position we're at because of that. Like you said we could do to John D. -- stomp him in the head. We're sitting here going, all right, what do we do? How do we get this thing? How do we protect ourselves? How do we deduce this? How do we make our profit, year one?

BARRETT: A lot of this stuff we're getting at is coming to bigger things we're getting at. We've got a lot of people sold on a lot of stuff right now. That's working.

DORSO: They can be sold on it? This year, if you don't do the right thing and you don't draw the people, if you have another Spanish concert like you had last year, you have a

dance concert that draws flies, you have Justin Bieber but you can't market properly --

DORFMAN: Justin Bieber sold out in 24 hours.

DORSO: Do the wrong thing in a few places and you can prolong the entire auction, because you'll never get those people interested. They'll keep saying, hey, for some reason, (inaudible).

DORFMAN: What we need to do is focus on what we have.

DORSO: Well, that's exactly right. That's what I'm saying to you. If you've got the dance and the Bieber and the Spanish and the -- what's the other thing?

DORFMAN: The hip hop.

DORSO: The hip hop. You've got those four things.

DORFMAN: We're not going anywhere else. As I said, we're (inaudible). When we got a commitment -- we got the letter yesterday and a phone call today. We're in. Let's move forward. Now we need to do that. We have Alan working on the dance. (overlapping dialogue; inaudible) with Creamfields, trying to get that locked up before we move on. We want to get him before he gets into festivals. He's going to come in. He hasn't seen the space. We'll do anything possible for him. We're going to be flying out there, locked to the (inaudible). We want to lock up with him.

BARRETT: (inaudible) That's the biggest company.

DORFMAN: We want to get into an agreement with him and tag it on our dance festival this year. This is our lineup this year, Creamfields, 20 plus.

BARRETT: We're telling them, look, you're getting a smaller event this year. It's a tease. But we've got Creamfields, and Creamfields is the biggest. That's the way we've been approaching it, because we've been looking at everything as long-term and not just this year. We have -- like we said, we were set on (inaudible) for a 50,000 person event. We were there. You know what happened. John D. knocked our lights out, and now what do we do? We keep getting up. Now we've got the companies that are going to do that. We have to take different channels for the dance thing. There's more than one way to skin a cat. That's what we're doing right now. This is where we were this week and part of last week, while Alan's been on the phone with everybody. (overlapping dialogue; inaudible)

DORFMAN: With the angle that we're going, I'd rather focus the energy more on -- you're going to get the overlap in the crowd, so you're just going to spend an extra 15, 20 grand to pay this one, when you're going to get their crowd and more by spending the same amount of money for Boris and Victor.

BARRETT: Like I said, the way I looked at it (overlapping dialogue; inaudible).

DORFMAN: The way we're working it out is we're kind of using favors. Instead of having (inaudible), we're kind of making them a sponsor or something. They can put their banner up. District 36. We told them we could put a District 36 banner up over the main stage. We're stepping back a little and saying, OK, you can do this, you can do that, just so everybody's happy. We basically got (overlapping dialogue; inaudible) we've been working, and we're not incompetent. We've been going as hard as possible, working as hard as possible, and we're just working around that hit that we took from Live Nation. Where are we guys? OK, this is where we are, but why are we here? It's the reality. John D.

DORSO: Let's get past that and --

BARRETT: Here we are (inaudible). It's April 15<sup>th</sup>. I'm sure you would like the Creamfields that comes in next year. We know with the Creamfields, we know we're doing two days at full capacity. Creamfields, we might be able to sign for -  
- Creamfields is not going to be for one year, so Creamfields is going to sign for the full time.

DORSO: What happened to the guys in California?

DORFMAN: We went and we met with them. We spent all of this money to go to Miami. They (inaudible) they said, "Would you mind sitting with Pacha?" Maybe seeing if we could (inaudible) right off the bat. That was just a deathtrap.

DORSO: Why?

DORFMAN: Because they had no intention of doing business (inaudible). They were (inaudible). Pacha They wanted to come in and do it on their own. They said, "We're talking to the Meadowlands. Ready. We can do it without them." They didn't say they were out. They want next year Daisy (inaudible). We just wanted Creamfields.

BARRETT: These guys are good guys (inaudible). Actually, they're straight-up --

DORFMAN: they apologized.

BARRETT: They apologized. (inaudible) New York people. They're polite. They're good people. I heard stories about Don, but they were professionals. Their schedule -- he said, "Look, we come in right now, but our schedule is so swamped." Which it is.

DORFMAN: The following weekend, they have a show for three or four days in Michigan.

BARRETT: They've got 24 shows in like five days.

DORFMAN: So we couldn't logistically get it done.

BARRETT: It was a logistical nightmare. Just to get to meet with them was a logistical nightmare. He was just everywhere. Great people, though. Very good people. He (inaudible) work with us, depending on what he can help us with going forward. We're going to (inaudible). There's not Creamfields anywhere else. They want this spot. Don is cool. He even said, he goes -- (overlapping dialogue; inaudible) "You guys are smart. You can close the real estate. Let's profit. Let's do it now." I think they kind of wanted Pasha around, because they're in Vegas that weekend. I wanted to kind of represent them.

DORFMAN: They did some business together. It all depends on Miami. It was the kind of time when we met them. Pasha was right there when we had the meeting. We were supposed to meet in St. Louis, and then I couldn't get out that day to St. Louis.

BARRETT: We had options, and our biggest one was to get Don (inaudible). Can we get (inaudible) for this year? Probably not. That's why we tried meet with Daisy (inaudible). A guy in England getting a meeting with the (inaudible). It's not like we're talking to some lower level. That's why we kept pushing that, in case something fell through while we were getting that.

DORFMAN: Why don't we do this. Why don't we keep in touch closer. Just get some more dialogue, get contracts.

DORSO: Let's see that this thing -- right now, all I know is that we're doing it because you say we're doing whatever we're doing. All four days. So now I need to know what we're doing. I need to see -- show me the money. Show me this.

DORFMAN: We're going to (inaudible) with them. I'm going to call Alan and I'm going to say, "Listen, we need" --

DORSO: And the Bieber character -- Monday, you'll know by then?

BARRETT: Tuesday, because, realistically, there's a letter of intent going out.

DORFMAN: We have a letter of intent going out. It has proof of funds to pay for the costs. We have the investor that will show the proof of funds. We have to do the scaling, blah, blah, blah. We're going to (inaudible) another show somewhere to send him to get the price down. He'll do a kids show with us. We'll open it, shut it down, five, six o'clock, ship him off to Atlantic City to one of the casinos, Fourth of July weekend.

DORSO: Same day?

DORFMAN: Same day, yeah.

BARRETT: That's what we're trying to do. We can't do it  
without getting --

DORFMAN: We have to pay the full price. Eight hundred to a  
million.

DORSO: Get out of here.

DORFMAN: Yeah. That's a decade gap.

DORSO: Fucking douche.

DORFMAN: The reason investors are in, because they (inaudible).

DORSO: And what's a ticket cost for him?

DORFMAN: (inaudible) from the VIPs and everything (inaudible).

This is in the air a little bit. It came to reality just  
in the last 48 hours.

BARRETT: We got mention of it -- we caught wind of it about two  
weeks ago. Yes, he's available, he wants to do it. We  
need proof of funds and ticket price.

DORFMAN: That was for people knowing what we're doing, and us  
reaching out now.

DORSO: Live Nation --

DORFMAN: Has no clue. (overlapping dialogue; inaudible)

DORSO: They were all over that kid. They had him before he  
was anything.

DORFMAN: A&G actually [branded them?].

DORSO: They got him now?



DORFMAN: A&G had every show for the past year. We even told the investor, "You can't mention his name." Believe me, this just happened to us with Tiesto (inaudible) a dance artist and it got whacked (inaudible) John D. and Jason Miller (inaudible) Live Nation (inaudible). They would've blocked out the DJ.

BARRETT: They own venues. They own talent.

DORFMAN: It's a conglomerate, really. It's Clear Channel, right?

BARRETT: Clear Channel owns Live Nation.

DORFMAN: It is what it is.

BARRETT: Look, that's why we went to work. That's the gorilla. Creamfields -- we need our own. (overlapping dialogue; inaudible) That's what we need. We need friends --

DORSO: And if the Bieber thing doesn't happen, what's the fourth concert? What's the second plan?

DORFMAN: We're going to explore -- we're going to see -- we'll know within 48 manners (inaudible). Are we doing the Latin on 2<sup>nd</sup> or 3<sup>rd</sup>, or are we doing the Latin on the 9<sup>th</sup> or 10<sup>th</sup>.

DORSO: OK, but that's down to how many shows?

DORFMAN: Three.

DORSO: Three. So if Bieber is out, there's only three shows?

DORFMAN: There's only three shows. Unless something big like that pops in, that's a guarantee. That just moved across our plate right now. Work halts, but then this just hit.

BARRETT: We'll report to you next week. I'll get on the phone with Alan now and say everybody says they're in. This one's in, that one's in. I'll need to send the official stuff over. Get our money on a Monday. I said, "Listen, wait two hours." I didn't want to pull any fire alarms with him. I said, "Listen, give me two hours. Let me finish (inaudible)." We wanted to come speak first, and then we'll talk more and put them on the end.

DORFMAN: He doesn't need to get everything (inaudible).

BARRETT: We'll show them the contracts. They'll get on the phone. They'll call this one, that one. "Hey, we're doing a show at (inaudible). Come play. Want to do a record with him?" They're free right now. They have free reign to record with whoever they want. What's kind of cool about it is that they're working with Fat Joe. They're supposed to work with Akon and Omega. So they'll say, "Hey, we're working on a record. Come do the show. Come to New York. We're right in the studio." We hung out with them in the studio.

DORFMAN: Cool guys. Down to let the manager make the business decision with them.

BARRETT: Just a matter of them calling out the guys they're making records with.

DORFMAN: And they're excited about it. They're like, "We want to get creative. We want to start getting" -- (overlapping dialogue; inaudible).

BARRETT: Damn, when are we going to start this and that? (overlapping dialogue; inaudible)

DORFMAN: We met with Mark 10 times before this. Mark's like, "Listen, we've got to talk financial." (inaudible) Let's go! So they move quick. That's what's good. They move quick. (overlapping dialogue; inaudible)

DORSO: So you're going to get your contracts with them?

BARRETT: We're going to get a contract with them next week.

DORFMAN: This one is the...We have to show them our full contract, and we just initial these off a couple days so we can show these guys around. I'm never (inaudible).

DORSO: Nobody knows about that.

DORFMAN: If they read our contract.

DORSO: Tell them if we get this thing done, you're going to be -- I'm not initialing that, so I show them your shit. Show them your stuff. Right now, you're in breach of your contract. Right now, OK? So show them your stuff. If I don't have a contract from you, I don't have a contract from them. Let's go. No problem.

DORFMAN: I'm just saying, if they look at something, if they read the contract --

BARRETT: They can call him and say -- (overlapping dialogue; inaudible).

DORSO: If you've got a contract with them, we need to get these events going. I told you your feet are to the fire, but you just dance around. Get it done. Get it done. Sign with pen and paper. Do your stuff. Let's go. Get that relationship needed to be here. You missed your marketing meeting the other day to get this done. But did you tell anybody that? You were sitting on the plane the entire time. Instead of sleeping, you could have texted out, "By the way, we got to go to California." I got eight people sitting here, waiting, pissed off. (overlapping dialogue; inaudible)

DORFMAN: We forgot. Literally, they told us like, "Get down here, the deal is on," and we just went. When he started texting him, I was (inaudible). I was like, "Fuck, fuck, fuck, fuck. I'm going to step out, give him a call." I sincerely apologize for that.

DORSO: Next week, wrap it up.

DORFMAN: So I can have Mark call you up.

DORSO: Mark is who? (overlapping dialogue; inaudible) So all of your contracts, everything you've got, you're going to

bring next week. Yes? Everything you have. [This isn't a couple of dogs?] from the first event. OK, but not all of them. Have the names. You said you've got 38 people come from. You've got to have 30-38, yes?

DORFMAN: I told you, I have to get the final number.

DORSO: OK, whatever it is. Whatever it is, let's have it.

Tell me you have more that we're waiting for contracts, and as the contract comes in, you send it. (overlapping dialogue; inaudible) Text me, email me, anything.

DORFMAN: We're moving as quick as we can. It might look like we're moving slow, but we're moving as quick as we can.

DORSO: You're moving like snails in my --

DORFMAN: In the time world --

BARRETT: When you get beat up by a gorilla and you can't --  
(overlapping dialogue; inaudible).

DORSO: You are scrappers. You're wah, wah, wah, wah, wah.

DORFMAN: Can I say something, Al? We don't complain about this to anybody. We don't -- (overlapping dialogue; inaudible).  
When we're up in the room, we don't talk about a lot of this shit. We don't deal with the past. We're just being real to you where it is. We don't want to give people unrealistic answers. I'm sure you know what the expectation is, but Live Nation torched us. We're doing what we can.

BARRETT: I'm not wah, wah, wah when we're out there. We're working. I'm just letting you know the reality. You've been honest with us. We're being honest with you.

DORFMAN: We're meeting people like this and we've got to get this done, but we can only work with a close community of people we trust. This one, if he goes and tells Live Nation what we're doing -- we don't want anybody -- we don't want [politics?].

BARRETT: We're not taking no for an answer (inaudible). I took more hits in this than I've ever took in any business deal. I just keep getting up and keep getting up.

DORFMAN: The one thing is Steve Angello can play anywhere -- anywhere -- but the Meadowlands fair. They can't find a place to put him. "Our doors are open now. You want to come? You want to play? We'll give you more. Oh, Live Nation told me you can't work here, because you might do business with them."

DORSO: What you should be doing, what you should have been doing, is taping every conversation. Everybody that ever said, "Live Nation said I can't do this or I can't do that." Do you know what happens when you sue a company that big? Really, you get the press on them. You stew them in the press, to the public, while the lawsuit is going on. Two young guys trying to scrape to make a

living, and Live Nation has got their thumb on them. It's like --

DORFMAN: So should we get into the agents and kind of...

DORSO: Well, the problem is, do you want the few million dollars you're going to get out of Live Nation, because they'll pay you just to shut up? I'm telling you, it will cost you money, but you get a decent lawyer to take it on contingency, and if you had enough proof, it's a hell of a case. It really is (overlapping dialogue; inaudible).

DORFMAN: We just want to do business.

DORSO: I'm just telling you, it's a case if you were...You'd probably wind up working with them. They would pay you to work for them so they could get you to drop the case. Because that's what they've got now. Think about what they've got going. It's a monopoly (inaudible).

DORFMAN: You know firsthand in your conversations with them.

DORSO: And you guys are too young. Twenty years ago, do you know how many promoters were around? How many guys that were coming out of the woodwork? They were scraping and doing anything, all small-time guys. They had one good venue, and then they went off and tried to make a few bucks the rest of the year. (inaudible) come along and grabbed everybody out. Anybody they ever did business with (inaudible) and they hated them.

DORFMAN: When you told us I had the Meadowlands coming over at me, the Meadowlands coming at me because Live Nation wants to be in there -- you know.

DORSO: Yeah and I just -- my deal over there is (inaudible) I'm just a carnival guy (inaudible). Of course, when you look at the stadium's point of view, Live Nation is telling them, this is a big thing. You guys are going to get beat out of hundreds of thousands of dollars because he's going to do this thing, blah, blah, blah. They're looking at it saying, wait a minute, this is just going to be another concert for us, which they are fucking -- they don't know what they're doing (inaudible) morons I swear to God (inaudible) By the way, yesterday, John D. called the guy that books the stadium. He said -- he told him -- he started yelling at them. He said, "I'm going to break the unions over there. I'm not using the stagehands. I'm not using the laborers. I'm not using this." He said, "Stagehands cost more than the talent."

DORFMAN: Oh yeah?

DORSO: Which is bullshit. He said, "I'm going to break them." He said that he just went off on a rant. He wanted to get rid of the union. He said he's getting rid of the union and stop coming in and everything.

BARRETT: (inaudible) This guys ego is bigger than Live Nation.



DORSO: So Ron, the guy from the stadium, said, "You know what, John? Fuck them and fuck Bamboozle. Why don't you take your event and move somewhere else?" He goes, "We don't even want you here. You're not coming with the union?" He said, "You do it with the union and you come and you shut up, or you take your event somewhere else." That's what he told them yesterday. So that's how whacky he is. He's just gotten whacky.

DORFMAN: He couldn't even work with them. Who was putting more pressure on you? Was it John? Or (inaudible) like the stadium?

DORSO: No, that stadium -- it's money or pressure. What's happening is this Lamping is the president of New Meadowlands Stadium (inaudible). I deal with everybody under him. He put pressure on them. You know where that came from. That came from Goldberg or John talking to him. It has to be more than two. There's a couple people (inaudible) John. So it's got to be Wayne or Kevin. Kevin's the president of Live Nation. I told you Kevin (overlapping dialogue; inaudible) But he's that kind of guy. He's one of those guys, easy going, but he probably called the stadium and said, "You deal from the top." He's the president. You deal with the president there. He said, "Gee, it's too bad we're trying to have a

relationship. It didn't work. Now it's jeopardizing our relationship." That's the way that went, I'm sure, and that's how the pressure filtered all the way down to me, which I don't care. That's not such bad pressure when a guy's playing his hand like that. But when there's a guy out there screaming and badmouthing, doing all of that stuff, that's not business. That's not the way to do business.

DORFMAN: It's out of their control.

BARRETT: No union, huh?

DORSO: No union. (overlapping dialogue; inaudible)

DORFMAN: So you can see what happens, that they were just trying to go around.

BARRETT: Try to go around the union, (inaudible).

DORSO: All right, guys. Next week. Get on it.

DORFMAN: Good night.

DORSO: See you.

END OF AUDIO FILE



CERTIFICATE

I, Patrick Emond, do hereby certify that the following 49 pages embody a true and accurate transcript. Prepared in the Audio Transcription Center to the best of our abilities, it comprises the contents of the relevant portion of a digital audio file provided to us by our client, Juice Entertainment. The digital audio file contained a meeting between Al Dorso, Al Dorso Jr. Chris Barrett, Thomas Dorfman held on April 15, 2011.

1/27/2014

Date

A handwritten signature in black ink, appearing to read 'P. Emond'.

Patrick Emond, Operations Manager  
Audio Transcription Center

# Exhibit D

**Speakers:** Chris Barrett, John Dimatteo, Thomas Dorfman,

**Location:** AMPM Entertainment Headquarters 415 63rd Street  
Brooklyn, NY 11220

[Transcription begins at [6:01]]

DIMATTEO: Sorry I'm late. I had some personal stuff I had to deal with [inaudible].

DORFMAN: No problem. I just ate the best pizza of my life. So I'm happy.

DIMATTEO: [Inaudible]. You appreciate that when you go out of state.

[Inaudible; overlapping dialogue]

DORFMAN: When they had the explosion in Miami.

DIMATTEO: You were stuck in Miami or stuck in New York?

DORFMAN: Miami, in the airport. You have to eat that shit for hours.

DIMATTEO: You were leaving?

DORFMAN: Yeah.

DIMATTEO: When the explosion happened? I assumed you were there early.

BARRETT: No, at the end they cancelled all the flights.

DORFMAN: They cancelled all the lights.

DIMATTEO: [Inaudible]

BARRETT: Sunday, Saturday.

DIMATTEO: Sunday you [inaudible].

DORFMAN: Saturday or Sunday. All American Airlines -- every flight got cancelled except  
us.

[Inaudible; overlapping dialogue]

DORFMAN: They ran out of gas. So they were driving the gas trucks from another airport and  
coming back. Crazy. I heard [inaudible] somewhere out there in Vegas in the last year  
[inaudible].

DIMATTEO: In Vegas?

DORFMAN: All three of them, it was fucking crazy.

DIMATTEO: Dead mouse, we were like I don't know if that's a dead mouse. You don't just get blown out by 10,000 more. They gave him \$400,000 to play on Monday.

BARRETT: On a Monday?

DIMATTEO: On a Monday. [Chime sound] [Inaudible] two shows [Inaudible] Afrojack did a residency for \$750,000 for the year. That's not even 20 dates, right. Tiesto got three million or something like that and now he wants more money. It's just out of control. On Memorial Day it's OK because the bar does ridiculous numbers, but I don't know how they do. It's fucking crazy, but they make the money and I think the agents, one of the agents -- the way he looked at is that if they're charging \$10-15,000 a table, so the DJ wants to be paid accordingly.

DORFMAN: Then they've got the money [inaudible] tables anyway.

DIMATTEO: Exactly [inaudible; overlapping dialogue]

DORFMAN: They're wired for making [inaudible] they're making hundreds and hundreds and hundreds of thousands off the tables.

DIMATTEO: You go out there; you get the carte blanche treatment. You get paid like a stupid amount of money and that's it.

DORFMAN: I went out there with Scribble years ago. He did a residency and it was far away from Vegas.

DIMATTEO: Oh, Red Rock.

DORFMAN: Red Rock.

DIMATTEO: Yeah, I remember that.

DORFMAN: I went out with Scribbles after Red Rock and the treatment they gave him at Red Rock it was like he was fucking Bon Jovi. [Inaudible]. I book him in New Jersey, I can't do 500 people with him and I'm like damn, he's like the treatment. Then they don't want to come back here.

DIMATTEO: Let me tell you, like on the flip side of it, we do Wet Republic. The bar does almost \$400,000.

DORFMAN: How many tables [inaudible].

DIMATTEO: 2,500. You can't even sit down on a chair like this without \$500. Just sit in the pool on a lounge chair was \$500. [Inaudible] the cabanas are ten grand -- just -- and you're turning people away. It's great. It's nuts.

BARRETT: Was Boris there?

DIMATTEO: Boris and Victor on Friday. Tiesto Saturday. Sunday is Sharam and Serg Devant and Monday is David Guetta.

BARRETT: How does Sharam do out there?

DIMATTEO: Big West Coast, like all the Persians. All the West Coast Persians go out for him. Out here he's worthless. You won't see one person from the East Coast at that party. It's all the lower West Coast type people. I'm not saying Persians are lower end, but that's [inaudible]. Kaskade does this pool party that's like the big West Coast Thing.

BARRETT: Kaskade did Pacha and he did Murmur, right?

DIMATTEO: Yeah.

BARRETT: I heard he killed it.

DIMATTEO: Yeah I heard Murmur was good, didn't hear about Pacha.

[Inaudible; overlapping dialogue]

BARRETT: I heard Murmur was off the hook. The more people I know [inaudible].

DIMATTEO: So what's going on?

DORFMAN: Not much. Did you ever look at the spot Dragonfly?

DIMATTEO: I did.

DORFMAN: You looked it up? What did you think?

DIMATTEO: Luke warm.

DORFMAN: Luke warm with it?

DIMATTEO: It needs a lot of money and there's no parking.

DORFMAN: What do you mean?

DIMATTEO: There's no parking.

BARRETT: Depends what size event.

DORFMAN: There is parking. We did Charlie Sheen there.

DIMATTEO: How did it go?

DORFMAN: Great. [Inaudible; overlapping dialogue.]

BARRETT: Some parking for smaller event. For a larger event, you go into the Izod.

DIMATTEO: They shuttle people?

DORFMAN: And they shuttle people over.

DIMATTEO: Got it, yeah. But we looked at it. It's a good site, but it needs a lot of décor just to bring it up to par [inaudible] anything else there besides Charlie Sheen?

DORFMAN: We just did Charlie Sheen.

DIMATTEO: How many people did you do?

DORFMAN: 12-1,300 pays.

DIMATTEO: How many people total, with everything?

DORFMAN: 22-23.

DIMATTEO: And you used the off-site parking?

DORFMAN: No.

DIMATTEO: Really?

DORFMAN: [Inaudible]. We didn't have time to set it up. That's why we kind of limited ourselves too.

DIMATTEO: What kind of deal he give you?

DORFMAN: We did 50-50 split with him.

DIMATTEO: On everything?

DORFMAN: On everything [inaudible].

DIMATTEO: Really?

DORFMAN: Yes.

DIMATTEO: That's cool.

BARRETT: So [inaudible]

DORFMAN: to have it to put in, [inaudible]. It was almost going to be like a 90% everything us. [Inaudible] very favorable to us.

DIMATTEO: It's a good piece of land, but I don't know. There was a lot of --

DORFMAN: Needed tender, loving care.

DIMATTEO: Exactly. You can't just roll in there.

DORFMAN: If you have some production set up, a couple things in place.

DIMATTEO: Right, you're going to dress it up a lot. [Inaudible; overlapping dialogue] It's a good option, but I guess if nothing else or something like that, it's a good option, but there's better things out there.



BARRETT: 100%.

DORFMAN: The only good thing about it is if something nice falls in, I think the deal could be worked.

DIMATTEO: I'm sure. I'm sure you get a sick deal there.

DORFMAN: With the Charlie Sheen thing we almost got a 90% deal.

BARRETT: 90% [inaudible] I mean 100% door and 90% of the bar.

DIMATTEO: What?

DORFMAN: Yes.

DIMATTEO: [Inaudible]

DORFMAN: We pay liquor cost, sales tax [Inaudible; overlapping dialogue]

DIMATTEO: How much percent of the bar?

DORFMAN: 90.

DIMATTEO: Oh my god.

DORFMAN: That's why I want to talk because it's a matter of -- it might not a best, but the deal might be the best.

BARRETT: It's all about dollars and cents [inaudible; overlapping dialogue].

DIMATTEO: My whole mind is changed. That's ridiculous.

DORFMAN: That's why I wanted to talk to you. Put it this way, he's not putting 50% of the money up [inaudible].

DIMATTEO: It seems like the Charlie Sheen, Pauli D [inaudible] like that kind of stuff.

DORFMAN: Did you see the patios and everything? See, when the thing is dressed up, when you're bringing the tent in [inaudible; overlapping dialogue] LED lighting, they look nice. It looked good. We had [inaudible] outside and inside [inaudible] furniture out there for our VIPs.

DIMATTEO: How is the location? People have a hard time finding it? I had a hard time finding it.

DORFMAN: It's a little difficult to find on that one turn. Right now, we do a lot of people [inaudible] Charlie Sheen. Got a lot of attention put to the room right now.

[inaudible; overlapping dialogue]

DIMATTEO: That's a big deal for them.

DORFMAN: Yeah. We showed up for such a short period of time. He got booed off the stage at Radio City [inaudible] the place got thrown on the map [inaudible] now we've got a position where I'm in with him. He's willing to like contemplate anything that I'm bringing up to him. Anything, like OK. You know what you're doing. You just put my place on the map. I mean I just made a new challenge. [inaudible; overlapping dialogue] It was ridiculous, a circus.

DIMATTEO: They love Charlie Sheen.

DORFMAN: It was a circus and so the potentials for some really good deals [inaudible; overlapping dialogue]. Different areas too because if you look at the back area.

DIMATTEO: I looked at the outside and the thing on the side.

DORFMAN: Did you look at the back?

DIMATTEO: The golf course?

DORFMAN: Yeah. The golf course; that you could put in -- depending on what sort of events we're doing, you put up a circus tent back in there [inaudible].

DIMATTEO: That room looks cool.

DORFMAN: It's all about the [inaudible]. You can put a tent there. You can put another one over in that outside area that was there. It looks like shit right there. We had that whole thing tented, LED lighting in it, sound system. Shit was dope. You couldn't even tell it's outside space.

DIMATTEO: That's cool.

DORFMAN: We're trying to get that marina fixed up very soon.

[inaudible; overlapping dialogue]

DIMATTEO: Who wants it? He does.

DORFMAN: I'm [inaudible].

DIMATTEO: I met some guy over there [inaudible; overlapping dialogue]. I didn't know what the guy's name was.

DORFMAN: Ares.

BARRETT: Was he heavy, skinny, tall? Regular white guy. You met the bar manager.

DIMATTEO: That's probably who it is. Not too old.

DORFMAN: That's the bar manager, Donahue something.

DIMATTEO: Don't even know his name.

DORFMAN: So the inside of the place, nothing special, obviously. The outside, it's pretty good. We saw it, when we put the tent together and we put the production up with it, came out nice. It came out nice.

DIMATTEO: I was there the day before. I saw the tent on the side.

DORFMAN: When we put up -- when we got all the lighting [inaudible; overlapping dialogue] furniture outside, you know what I mean? Shit was dope.

BARRETT: You have the volleyball in the back. You've got the grass area. You could do two small events. You could do like a Jonathan Danny Victor Boris. You do it, remember there's no water taxi.

DIMATTEO: Interesting. Water taxi is gone.

BARRETT: So you take a few artists, put them there; not everybody is going to surf club. Not everybody is going to Neptune's.

DIMATTEO: No one's going to Neptune's.

BARRETT: And you can adjust. [inaudible; overlapping dialogue] Well listen to us. So after this thing, basically [inaudible; overlapping dialogue].

DIMATTEO: When do they do their weekly regular?

BARRETT: We have a weekly event.

DIMATTEO: Do weekly?

BARRETT: Yeah.

DIMATTEO: Oh, do you really?

DORFMAN: I haven't really jumped into it yet because I'm waiting for it to get warm. [inaudible; overlapping dialogue] Wednesday we're doing an 18 and over, right and then Fridays.

BARRETT: And then Sundays.

DIMATTEO: What do they do in-house?

BARRETT: Saturday.

DIMATTEO: Do they own the property or something? They own it out-right? There's no mortgage? So how can they give it up if it sounds like they own it, out-right. There's no mortgage?

DORFMAN: He wasn't looking to get out deals like that. Basically. But he never had anything huge brought to him also [inaudible] where it was serious and people were like here's a check, let's go. I basically said to him look, you don't want to do it, I'll fund the whole

thing right now, give 10%. Here you go. Do you want to take it or leave it? Put up 50% and we go 50/50.

BARRETT: [Inaudible] OK, it's the weekend. Let's do [inaudible]. Maybe do something on a Friday, Saturday. You can do a fucking rock concert or fucking some -- [inaudible]. [inaudible; overlapping dialogue] Listen, we'll pay for everything. Take this or that or something.

DORFMAN: Give a small [inaudible].

BARRETT: Your place has never been used before for this. We'll put it on the map. [Inaudible] 100-200 grand and you've got it.

DORFMAN: That's really what our attitude was.

BARRETT: That's our attitude.

DIMATTEO: [Inaudible] They don't have funding. They don't want to spend money.

BARRETT: Do I really want to spend? [inaudible; overlapping dialogue] Our attitude is look, we'll spend the money.

DIMATTEO: Most people -- that looks like the kind of guy that has fucking \$5 million in the bank. It's one of those places that they just don't want to -- it's like Neptune's. Those guys are fucking [inaudible; overlapping dialogue].

DORFMAN: [Inaudible] That's how the conversation started. I'm like, you don't want to fund it? We'll fund it and take, you're going to reap the benefits of it, and then you reap the benefits of the publicity and everything that [inaudible].

BARRETT: We brought the headliner. We put up the stage. We put one of those rig sounds systems in, a few cool things, then you've got two floors inside. You've got the new kid that got the radio station. We get him up in there, putting local DJ like a broadcast live every week from upstairs. You're getting steady flow. Then you throw something on inside. You're a hip hop mashup guy or people in that stupid bar area.

[inaudible; overlapping dialogue]

DORFMAN: You can serve everywhere. [inaudible; overlapping dialogue] Could do all ages [inaudible; overlapping dialogue] Basically to me, if you show me the stock and [inaudible].

DIMATTEO: People have been talking to me about that place for years. Every time I look at it, I look at the map and every time I look at it [inaudible].

DORFMAN: Did you ask him? Did you think to ask him everybody talks?

DIMATTEO: [Inaudible]

DORFMAN: And there's other straight places down the road [inaudible] and there's another place also.

BARRETT: He was very organized with that stuff. The cops -- we stayed open. Last call was like 1:30. We didn't call last call; just kept going. The cops [inaudible]. Nobody broke it.

DIMATTEO: Why?

BARRETT: Because they were just hanging out. They'd come and drink there. That's the local place [inaudible]. So that's a good thing.

DORFMAN: And you had TMZ [inaudible; overlapping dialogue] and that's why we kind of limited on the amount of people, because of the amount of press that was [inaudible]. They said there were going to be riots.

DIMATTEO: You had press before it happened?

DORFMAN: Massive. All the news channels were on the street. Talk about possible riots, this and this. Someone just ran out said we were going to burn this place down on a night when we have fucking 10,000 people show up here.

BARRETT: That's why they just did a presold ticket.

DIMATTEO: [Inaudible] Half hour? [Inaudible]

[phone rings]

DORFMAN: So do you want to kick that around?

DIMATTEO: So how do I fit in? What did you have in mind?

DORFMAN: We are meeting with [inaudible].

DIMATTEO: [Inaudible]

DORFMAN: Let me see.

DIMATTEO: I like that picture. Tommy is all serious. Charlie's fucking loving life [inaudible; overlapping dialogue].

DORFMAN: I'm just trying to keep people out of the damn VIP section. You fit in. Partner up with you on a deal [inaudible; overlapping dialogue].

DIMATTEO: Is the deal one-offs, weekly, general?

DORFMAN: We could do Sundays weekly and then we can do one-off concerts. We can do Sundays weekly. We can do one-off events, one-offs on some Fridays.

[inaudible; overlapping dialogue]

DIMATTEO: [Inaudible]

DORFMAN: That's right.

DIMATTEO: They own [inaudible]. 25% is touring and I think EMI is worth 50% of his touring and then Live Nation bought 50% of from [inaudible] 25% is touring. They also [inaudible].

[inaudible; overlapping dialogue]

BARRETT: If we could go in, we could do a weekly riff and we can kind of --

DIMATTEO: Think weekly will work? It's tough. Weeklies are tough. They scare me [inaudible].

DORFMAN: It could be great. I'm very strong in North Jersey [inaudible].

BARRETT: And we've got that area. It's got [inaudible]

DORFMAN: And in the summer time, people want to do outside.

DIMATTEO: Yes they do.

DORFMAN: It is what it is. There is no more outside [inaudible].

DIMATTEO: What about a Sand Bar?

DORFMAN: Done.

BARRETT: [Inaudible] Sand Bar.

DORFMAN: He told me this is the only outdoor venue in North Jersey. They made it a restaurant [inaudible] the guy that owns the place is Peter Mocco. I know Ale Vid I do lots of business with them [Inaudible] some stuff actually, they want to do some Latin stuff around. But the owner is Peter Mocco and he's a billionaire.

DIMATTEO: Billionaire?

DORFMAN: Billion.

DIMATTEO: [Inaudible]

DORFMAN: So he basically just let other people run it, just manage it. He didn't give a shit. It seemed like he didn't want the headache anymore of the town because he owns hundreds of millions [inaudible; overlapping dialogue] High-rise and [inaudible] and he's got so many of them that he owns.

DIMATTEO: His own people are complaining. So he sold it or just --

DORFMAN: So he's going to put a restaurant there for whatever reason.

DIMATTEO: So it's gone?

DORFMAN: Yeah, it's gone. That's one of our biggest things. There's no more indoor/outdoor. There isn't. I ran Sand Bar probably out of the 10 good years, four years when it was doing those 4 or 5,000 people numbers, those were my parties.

DIMATTEO: Got it.

DORFMAN: So no Sand Bar, that's why I jumped over [inaudible].

DIMATTEO: There's nowhere else out in that area.

DORFMAN: There's -- North Jersey, no more indoor/outdoor. That's it.

DIMATTEO: You're right.

DORFMAN: You've got nothing else. People want to be outside.

DIMATTEO: [Inaudible] Water Taxi is gone.

BARRETT: Water Taxi is gone, Sandbar is gone, you got two gone, there's one outdoor [inaudible] hasn't really popped up on people's radar.

DORFMAN: Part of the reason why we threw the Charlie Sheen thing in there was just a place on the map.

DIMATTEO: Right.

DORFMAN: For summer time business.

DIMATTEO: Right.

DORFMAN: I was going to -- do I really want to throw it in there right now? I can put somewhere easier where I don't have to worry about using the tents, this, this, this, this, this. I'm like, [inaudible]. Girls in bikinis.

DIMATTEO: If we're doing that thing weekly, you have to dress it up.

DORFMAN: Oh, of course. [inaudible; overlapping dialogue] I got the guy who owns Olympic pools. Talk to him. He'd probably supply the Jacuzzis if we wanted the Jacuzzis.

DIMATTEO: It's a good start.

DORFMAN: And there's no outside [inaudible].

DIMATTEO: What?

DORFMAN: This is the positives. There's no outside places and you've got no neighbors. You can do whatever you want. On a day time party what's going on? You're not really [staring over with your eyes?].

DIMATTEO: But across the water?

DORFMAN: Across the water?

DIMATTEO: Yeah.

DORFMAN: Not bothering nobody.

DIMATTEO: Really?

DORFMAN: If you directed your sound to go that way, then they're going to do it. Then what do you do? If you direct the sound in normal directions.

DIMATTEO: [Inaudible]

DORFMAN: It's so far. Let's put it this way, anything at the Meadowlands is going to be bothering someone before that is.

DIMATTEO: [Inaudible]

DORFMAN: There's really not worries about that area.

DIMATTEO: Interesting. Interesting. I'd love to get a good weekly going. I really would.

DORFMAN: Yeah.

DIMATTEO: It would be great to have that.

[inaudible; overlapping dialogue]

BARRETT: If we go there and take the good, the bad and see what we can clean up is great. Let's clean this up, let's do this. Turn it into a weekly where we're making money.

DORFMAN: Just some stuff that needs to get cleaned up and when I put in there, I want to understand all right, I'm going to drop this and then OK, we're taking all of this right now until that's paid back and then taking --

DIMATTEO: But [inaudible] investments recouped.

DORFMAN: That's exactly.

DIMATTEO: I agree with that.

BARRETT: It doesn't matter to me. I'm not scared to do that.

DIMATTEO: Yeah, it's no risk for them. What do they care?

BARRETT: The more we have to create those situations the better the deal for us.

DORFMAN: Better deal, there's no outside and you know what? Next year he's going to have the docks open there.

DIMATTEO: Is that right?

DORFMAN: Yeah. [Inaudible] got knocked out from a storm. There's docks in there. There's old [inaudible]. They're in there. They're working on the process now of doing it. They used to have all beautiful yachts up in there.

[inaudible; overlapping dialogue]



DIMATTEO: [Inaudible] make the guy some money and he could put money back in. We could put money back in and then -- But he wouldn't really hit his peak until year two or three until it's established.

DORFMAN: As soon as you get [inaudible; overlapping dialogue]. That's a pretty good thing when also you can be bringing in million dollar yachts rolling up into this place. There's not many spots like that to do it.

DIMATTEO: Right. You know what I would say? I would say go in there this year, just get it moving. Make some money, get it going and then next year we do it.

DORFMAN: Because there's not many spots [inaudible] no neighbors are outside. I look around all the time for outside spots, just for events, for weekly.

DIMATTEO: For weeklies it's unheard of.

DORFMAN: For weekly you're just sitting here going OK, I'm going to do it outside [inaudible].

DIMATTEO: We were looking at some stuff in Queens or something like whatever.

DORFMAN: [Inaudible]

DIMATTEO: Yeah and Queens is a small thing, you know, rooftop here, something there.

BARRETT: You've got the indoor, you've got the outdoor, you've got the room upstairs [inaudible]. You've got these local guys. Let them do their radio, their this, their that, 60, 80, 100 bodies upstairs. They aren't going to drink much, but they pay money.

DORFMAN: There's different stuff we could do.

DIMATTEO: Of course, especially that kind of deal [inaudible] bar percentage [inaudible] really, really frees you up to do.

DORFMAN: Anything, because then it's very, very hard to lose; very, very hard.

DIMATTEO: You've got to be a fucking moron to lose that situation. That's great. It's better than owning the place.

DORFMAN: Yeah.

DIMATTEO: Ten times better. That's a great deal.

DORFMAN: And he wants to do something and he's interested.

[inaudible; overlapping dialogue]

BARRETT: If we want to split some shit 50/50.

DIMATTEO: I'm definitely interested.

DORFMAN: And he'll see you 50/50 the whole way through. That's why I want to talk in person because I don't want to talk Dragonfly. I want to explain to you like look. This is reality. We're a deal that [inaudible].

DIMATTEO: Did they tell you I was there?

DORFMAN: Yeah Vito told me.

DIMATTEO: Yeah. I didn't even introduce myself [inaudible] hi, looked around, all right, bye. Yeah and I think a lot of the commercial stuff that goes -- I like it. I like the deal -- the deal is so good that you got to be an idiot not to make it work.

DORFMAN: I'm open-minded to weekly.

DIMATTEO: I'd love to get a weekly going.

BARRETT: Now's the time. [inaudible; overlapping dialogue] Well listen, it's not going to be hot and like really warm.

DIMATTEO: You probably just start July 3<sup>rd</sup> or July, maybe the 4<sup>th</sup>. Wait until after Father's Day. It's not even worth getting into it now.

DORFMAN: And then make money on year one.

DIMATTEO: Yeah, exactly. I think in year one you don't try to do anything cool or high end or anything like that. You just put the people in there.

DORFMAN: Put the people in, whatever it takes.

DIMATTEO: White, cheesy, whatever. Just get it going and then next year I would say just start January, fucking rename it and you just start getting creative.

DORFMAN: In any market, if anything pops up, this is a small level concert and then take the killer, fucking deal. You get a result.

DIMATTEO: He's giving the door. That's interesting.

DORFMAN: Exactly.

DIMATTEO: That's interesting. So what's the next step?

DORFMAN: Pretty much we're just going to put it on your plate.

DIMATTEO: Doors open.

DORFMAN: Doors open. Let's talk. Let's move forward and go.

DIMATTEO: Cool. That's interesting; an interesting deal.

BARRETT: So what happened with this Steve Angelo thing?

DIMATTEO: I don't know. It's in the air.

BARRETT: So it's still not booked?

DIMATTEO: No.

DORFMAN: So there's no chance -- we had a rave on that.

DIMATTEO: And you still doing it, right? You're doing Under One Sky?

DORFMAN: No. It's a rave, DJs with more rounds.

DIMATTEO: Got it. Underground stuff?

DORFMAN: Yeah.

DIMATTEO: That's cool. That will do well. How many stages you doing?

BARRETT: Two or three.

DIMATTEO: That's cool.

DORFMAN: [Inaudible] two local.

DIMATTEO: How many people are you projecting?

BARRETT: Something small like 10,000 people.

DIMATTEO: That's not small, that's not that small. Did you start it yet? Did it go?

BARRETT: Yeah, it's in the works. We have a lot of contracts out in there.

DIMATTEO: That's cool. How did it go with the talent? Did you have any road blocks or anything? With the rave stuff?

DORFMAN: As you know, Live Nation blocked everything else from other areas. So we had to go to the rave market.

DIMATTEO: That's right.

DORFMAN: You know that firsthand.

DIMATTEO: Dude, I couldn't believe when Steve Angelo -- I said, look we're just going to do Steve Angelo, you know, it's not a fucking festival, just oh you know that space just doesn't resonate. They're just making shit up. It doesn't resonate. I don't know what it is. It just doesn't feel right. [Inaudible]

BARRETT: It's the Meadowlands.

DIMATTEO: [inaudible] the fucking Meadowlands, dude. You want to do Governors fucking island or do you want to do the fucking Meadowlands, I tried several times.

DORFMAN: I remember looking in on the deals originally and I was like oh yes, we're ready and confirmed Steve Angelo [inaudible], right before Jason and those guys jumped into the picture.

DIMATTEO: How did they find out about Steve though [inaudible]?

DORFMAN: They jump into everything. You saw it. You had all the talent set up.

DIMATTEO: Tiesto confirmed it to Kelly.

BARRETT: Confirm [inaudible].

DIMATTEO: Without saying it. He said to Kelly -- Kelly goes, you know he said it again [inaudible] goes you really fucked us this time [inaudible] I got to ask you something. He goes did Live Nation interfere? He just went --

DORFMAN: He shook his head up and down?

DIMATTEO: Yeah. Shook his head up and down, didn't say a word. He just went -- like his [inaudible] doing the face like this like.

DORFMAN: He didn't want to say it.

DIMATTEO: Yeah.

BARRETT: Well we saw that from day one there when you had Tiesto locked in the bag.

DIMATTEO: They were calling me about -- the thing is if it was at a different space -- Live Nation, they feel like they have some sense of entitlement because most of the shows that go on at the Meadowlands they do. They don't have an exclusive deal there, but most of the things that happen, Bon Jovi, all this stuff, most of this -- I mean AEG does some things but most of the show that go on at Izod or Meadowlands or the parking lot are Live Nation shows. So you've got fucking a bunch of young guys coming out of the fucking woodwork, putting together ultra fest.

BARRETT: Out of nowhere.

DIMATTEO: Out of nowhere [inaudible] fucking blows man. You know we didn't lose any money out of pocket, but that -- for me, anyway, that festival fucked me up, man. Bad.

DORFMAN: Bad time. The amount of time we put into it.

DIMATTEO: Dude, it fucking ruined everything else I had going on.

DORFMAN: Me too.

DIMATTEO: Everything else.

DORFMAN: Me too.

DIMATTEO: I fucking -- Miami wasn't great this year. I took a little bit of a loss, but it probably would have broke even. Do you know what I'm saying? There's a couple other -- and there's a couple other missed opportunities like we had [inaudible]. Dude, in its own way, it was a catastrophe.

DORFMAN: Yeah, no.

DIMATTEO: In its own way.

DORFMAN: I agree with you 1 million percent.

DIMATTEO: Brian and I talk about it all the time.

DORFMAN: You know how hard you worked. I mean you know how hard we worked on it.  
What would we do? It's all we did. 20 hours a day.

DIMATTEO: Especially since we were behind the eight ball. So I was really like --

DORFMAN: Remember that day when I was coming over here and I found out that Tiesto was  
[inaudible] from the owner of the Fair, Al Dorso. Al.

DIMATTEO: He told you.

DORFMAN: He told us. He called me and said -- what did he say? He called me and said,  
"Boys, what did you guys stir up over here? You're stirring up the shit storm. I have the  
authority coming down on me so hard." That's when I came to and I'm like John, I need  
to show financials, I need contracts. That's when he's like, "They're saying that whole  
thing when they were saying you guys were thieves [inaudible]." They said you're not  
getting Tiesto, they'll block all his dates across the world."

DIMATTEO: That's probably because they said it.

DORFMAN: That's what Al Dorso told me.

DIMATTEO: Did you, prior to that, tell Al Dorso what talent you were picking up? Did you  
mention Tiesto or anything else?

DORFMAN: Did we mention Tiesto before?

DIMATTEO: You had to mention somebody.

DORFMAN: I think we did probably mention Tiesto.

BARRETT: We asked Al if --

DORFMAN: I'm almost positive.

[inaudible; overlapping dialogue]

BARRETT: I asked him. I said, "Al, did you?"

DIMATTEO: Because you know what, he probably said innocently, "Oh, we're doing a little  
festival here. We've got some DJ named Tiesto and this and that and that was it.

BARRETT: We asked him if he told anybody and he said no.

DIMATTEO: I tell you guys, if we could ever prove this, it's a lawsuit of a lifetime.

BARRETT: How do you prove it?

DIMATTEO: Got to get -- if Tiesto would actually say it. If he admits it. You want my opinion on it?

DORFMAN: Yeah.

DIMATTEO: My opinion is a year from now, a year from now, drinking with these guys [inaudible] remember that festival we tried to do a couple years ago or something like that. It's over now. Just my own curiosity. It's fucking crazy, man. It would work really well. I would have worked really well. They know it would have been a home run.

DORFMAN: They really got them [inaudible] because Vito is [inaudible] Jason said -- kicked you guys out. You sure they said this [inaudible].

DIMATTEO: Oh he told me. He goes yeah [inaudible; overlapping dialogue]. They weren't going to do anything anyway. I mean they weren't even looking at it. They don't need it. They have 100 other venues that they can't even fill up. So what's the big deal? They were more upset about somebody else like you might [inaudible].

DORFMAN: Did they tell you that?

DIMATTEO: We're just assuming. Just the whole way they played it and threatening every DJ from here, here and here. I have never experienced road blocks like that in my life. It was unreal. Vito says all the time, it was the fact that Steve Angelo will do other things but not that space and that's the better space.

DORFMAN: What about even William Morris [inaudible] had all those offers in and they were saying they were good.

DIMATTEO: Yeah.

DORFMAN: And all of a sudden those guys told us. Jason Miller said -- what did he say, we know you don't have contracts from William Morris [inaudible].

DIMATTEO: He said that to you?

DORFMAN: Yeah.

DIMATTEO: Really?

DORFMAN: Yeah.

DIMATTEO: I didn't know he said that to you.

BARRETT: Yeah, Jason said that.

DIMATTEO: How did he find all of this out?

BARRETT: We still don't know.

DORFMAN: What he had said to you or [inaudible] Vito?

DIMATTEO: Same idea. I mean we sat with him one day and he was just being very cordial. He was being very cool.

DORFMAN: Cool bro, what's going on.

DIMATTEO: Snake in the grass. Learning experience. Talk about loose lips sink ships, I just can't -- I think [inaudible] probably happened [inaudible] Jason is not an idiot, probably heard something was brewing, and he went and called every agent. The agent probably said, "Oh yeah, I was talking to John about doing XYZ," innocently. Really, oh cool, tell me about it. What's going on? They have a lot of buying power we could never match.

DORFMAN: That's for sure.

DIMATTEO: Got to slip in unnoticed, man. Electric Zoo slipped in unnoticed.

DORFMAN: So what are you going to do [inaudible]?

DIMATTEO: Dragonfly the other one.

DORFMAN: Slip in unnoticed.

DIMATTEO: Slip in unnoticed, you know, lock it up.

DORFMAN: I want to make sure that we don't have the same thing happen.

DIMATTEO: Yeah, and how is it for you guys at Meadowlands other than June 25<sup>th</sup>, is it --

DORFMAN: We're getting through, but we have to slide under the radar. We have to go through underground channels.

DIMATTEO: Underground music.

DORFMAN: Underground channels. Can't go anything direct because these guys will just clobber it.

DIMATTEO: Is it working out?

DORFMAN: Yeah.

DIMATTEO: I hope you guys fill every fucking day, man. I hope you guys fill every fucking day. Stick it up their ass.

DORFMAN: What ever happened with that time when Jason Miller said to you guys like first he was saying the old stuff he said to us [inaudible] the Meadowlands [inaudible] about you guys. Then he said to you stuff about us, remember?

DIMATTEO: Oh yeah, yeah, yeah, he was playing both sides of the fence [inaudible].

DORFMAN: Then where did he go?

BARRETT: [inaudible] partner.



DORFMAN: Then he wanted to partner.

DIMATTEO: He didn't want to partner [inaudible] maybe. It seemed like John D'Esposito [inaudible] was the one that was really being vicious.

DORFMAN: Yeah.

DIMATTEO: Vicious. He was being like -- he was the one that was really angry about it because he's like Jersey end of Live Nation and he was the one that was really going.

BARRETT: Did you know him too?

DIMATTEO: No. I haven't spoken to him in awhile. That's what Jason's telling me, when I could see John D, because he's the one that heads up Bamboozle [inaudible].

BARRETT: What did Jason say to that?

DIMATTEO: [Inaudible] John [D?]. He's gone nuts. I can push the button [inaudible] and cancel the whole deal [inaudible] so Jason, so what are you talking to us for [inaudible] I go with all due respect why are they pushing it. Oh, I just want to know what's going on. He goes if there's something like a gangster, basically, he's like if there's something going on that has at least 10,000 people, then I need to be involved. That's basically what he told me. If there's a big event going on with 10,000 people, goes I need to be involved.

DORFMAN: You guys don't got enough stuff, can't let the little guys get a little bigger.

BARRETT: [Inaudible] So basically they can't give anyone else one event?

DIMATTEO: You've got to be quiet about it.

DORFMAN: [Inaudible]

DIMATTEO: Well I hope that fucking rave thing you guys do, I hope it does 10,000 people. That would be fucking great. Is it one day?

BARRETT: One day, in and out, straight underground like.

DIMATTEO: Any names I would know? Like Frankie Bones type shit, like old school.

BARRETT: Old school. It's at 25 year anniversary [inaudible].

DIMATTEO: What?

BARRETT: It's the 25<sup>th</sup> anniversary of Storm [Rave?].

DIMATTEO: I don't know who that is.

BARRETT: It's like when this rave culture started.

DIMATTEO: 25 years ago, really?



BARRETT: It was 20-25 years ago this whole things started between his whole crew and they were looking for a venue for a rave.

DIMATTEO: Oh really? So it's like a thing already.

BARRETT: It's a living, breathing animal.

DIMATTEO: It's the first year it existed.

BARRETT: It started like 20 years ago. This is the reunion.

DIMATTEO: Oh. That's cool.

DORFMAN: [Inaudible] Joel and Alex are doing one from William Morris. How do they even talk to you when you're talking to them for so long and you're giving the whole roster and they're coming back saying all these guys are available and then they just tell you.

DIMATTEO: A lot of the guys they had, they were ready to confirm, but we weren't going to confirm those guys unless we had a headliner. So they were like -- the Windish agency too. The Windish agency because it confirmed a lot of stuff.

DORFMAN: Like washwoman talent.

DIMATTEO: It was good stuff. Like the Governor's Ball that's happening with [inaudible].

DORFMAN: Then we were waiting on Tiesto [inaudible].

DIMATTEO: Then were waiting on Steve Angelo. That didn't happen.

DORFMAN: Live Nation jumped in.

DIMATTEO: Right.

DORFMAN: Because I'm like how [inaudible] and say ooh you had all this and now we won't give you one artist [inaudible].

DIMATTEO: William Morris wasn't saying they won't give us the artist but they were saying who's the headliner? Who else is playing?

BARRETT: Jason told me clearly William Morris is our exclusive agency. You're not getting shit.

DIMATTEO: They have a tight relationship. The agents were telling me who else do you have and at first they were all over it. Even Vito says, "Wow. They're really all over this thing."

[inaudible; overlapping dialogue]

DORFMAN: They [inaudible] they love the Meadowlands [inaudible].

BARRETT: Everybody was all over it and then --

DORFMAN: Everybody was all over it [inaudible] as soon as these guys put the kibosh on it. You saw it. It went from everybody was all over it to nowhere in two seconds.

DIMATTEO: They were too close to it. Live nation was too close to it. They were too close to it.

[inaudible; overlapping dialogue]

BARRETT: Sleep, Live Nation wasn't there, when I woke up, they were there. Before I went to bed, Live Nation wasn't there. When I woke up, they were there on my shoulder [inaudible] like the venue. You saw what we dealt with with the venue [inaudible; overlapping dialogue].

DORFMAN: In our contract. You know what I mean?

BARRETT: [inaudible] contract.

[50:15]

DIMATTEO: Did you?

DORFMAN: No. They knew the dates of our contract that we needed to have dates in.

DIMATTEO: What's that?

DORFMAN: You weren't [inaudible] meeting us, right? You were away in Vegas.

DIMATTEO: Right, what happened?

DORFMAN: Vito told us that they knew some inside stuff about our contract.

DIMATTEO: How would they know that stuff?

BARRETT: It must be someone within the Meadowlands who Al speaks with.

DIMATTEO: I know who it is. Ron Vanderveen.

BARRETT: Ron Vanderveen.

DIMATTEO: That's who it is.

BARRETT: That's who leaked the information to Live Nation.

DIMATTEO: Absolutely. That's who I think it is. [inaudible; overlapping dialogue] He's the GM of the New Meadowlands Stadium. So Al makes his deal with Ron. So Al has to tell Ron what's going on and I've heard through the grape vine that Ron's tight with Live Nation, really tight.

BARRETT: Bingo. Bingo.

DIMATTEO: OK? So Al wasn't doing anything wrong, Al is a great guy.

DORFMAN: Great guy, standup.

DIMATTEO: But he has to tell Ron. Hey, Ron, we're planning to do this. Who's the artist [inaudible] Ron gets on the phone. Ron.

BARRETT: That's it.

DIMATTEO: Ron, that's who it is. Ron Vanderveen. That's the guy. He's the guy that Al is making his contracts with. That's who does the parking lot deal --

BARRETT: And Ron is in bed with Live Nation?

DIMATTEO: From what I've heard, yes; very much so.

DORFMAN: Because Vito, Vito is [inaudible].

DIMATTEO: Yeah because who else knows what the contract says? Ron because Ron makes the contracts. I never even saw the contract.

BARRETT: We told you that we needed to present contracts. So we're trying to figure out what the fuck is going on here. Who's killing us?

DIMATTEO: Fucking [inaudible] fuck me up this year. I'm in a bad spot. You know what I mean? It was a little bit of a domino effect, a thing that happened as the result of putting so much time and neglecting -- [inaudible; overlapping dialogue] You know what man? You know what? No regrets because you know what? There's potential there to make millions of dollars, so all right. We'll set back. Little back pedaling. In a couple months we'll be fine, but the potential is there.

BARRETT: We still have the venue.

DIMATTEO: And you still have the venue. And you know next year [inaudible]. Is Electric Daisy going in? I heard rumors of EDC.

DORFMAN: We didn't bring them in this year because we didn't want to work with Pacha. We didn't want to do it.

DIMATTEO: No.

DORFMAN: Alan has a good relationship with Donnie but --

DIMATTEO: I heard Donnie is in bed pretty tight with Pacha. They're talking about doing other stuff, festivals, other stuff.

DORFMAN: I just really didn't want to be in bed with Pacha [inaudible].

DIMATTEO: They talked shit about the space already. They were telling Steve Angelo, "Oh, what are you going to do? You going to go to the Meadowlands? No one's going there." He was saying shit like that. He's already saying shit, but you know, after seeing what went down, what would work though is bringing in a brand, like outside of the United States.

DORFMAN: Yeah because you've got to get someone that can get over Live Nation [inaudible].

DIMATTEO: Right. Like [inaudible] not going to say, "We don't care what you say," because we were talking to the Stereo Sonic people about doing something [inaudible; overlapping dialogue] they were talking to us actually. We blew them off because we were doing our own thing, and something like that. So I don't know if they want to come here next or if that's something.

DORFMAN: Yeah because Vito -- 100% that's the way we've got to go. We've got to do it under the radar though and just get in. That's the way you've got to do it because Vito is he was telling us -- Jason is sitting there and John's there and he's like John, just shut up. Take your Live Nation hat off. Leave the kids alone. They're doing business, you know what I mean? You want to get involve and you owned it. [Inaudible] conversation because they were just saying we're not [inaudible] and knock our lights out.

DIMATTEO: What's that?

DORFMAN: Vito was telling us how they were going to knock our lights out [inaudible; overlapping dialogue]

DIMATTEO: He went to another lunch with them.

DORFMAN: That's right.

DIMATTEO: That was a dinner. He went to a lunch with Jason. He said that we're going to knock their lights out.

BARRETT: That's how he said he's going to knock our lights out?

DORFMAN: Yeah and Vito was telling them listen, take your Live Nation hat off, dude. Take it off. Where did you guys come from? You came from where they came from. Vito is like they're good kids. You know what I mean? Like you want to work with us, work with us, but come on man. Where did you guys start?

DIMATTEO: [Inaudible] learning experience.

DORFMAN: Yeah it was. We're getting stomped on by a thousand pound gorilla.

DIMATTEO: I could accept that.

BARRETT: You know what? We need to kick this shit out of each other.

[inaudible; overlapping dialogue]

DORFMAN: [Inaudible] We didn't all battle with each other when we were getting killed by a gorilla.

DIMATTEO: Meaning us.

BARRETT: I'm saying it's a good thing.

DIMATTEO: Oh why would we do that?

BARRETT: No, I'm saying like the different promotional crews in New York, LA. It's not like all the small cats fighting.

DIMATTEO: Oh yeah, yeah, yeah [inaudible] if Eddie Dean knocked us out like that I'd be fucking pissed. But you know what? He wouldn't be able to do it. \$4 billion company steps on us, all right, you've got me. OK? You've got me. [Inaudible] company.

DORFMAN: What the hell did this guy say when he was talking about partnering? Because you were at that meeting with him. [Inaudible] well what do you guys have? You guys don't have anything.

BARRETT: How does he know that we don't have anything?

DORFMAN: Because you talk to the agency.

DIMATTEO: What he said was I talked to some of the agents.

BARRETT: He was giving us names. He's like Benassi. He was naming the artists when he was talking to us that we didn't put offers to. He's like -- No, no, not Benassi. He goes Carl Cox, I know you don't got him. Benassi, he knew Benassi was going with Pacha.

DORFMAN: He knew who we had offers into.

BARRETT: Anybody we were going after, he didn't mention at that meeting. He's going John, you know, John. [inaudible; overlapping dialogue] he can't get the fucking talent He can't do shit.

DIMATTEO: And [inaudible] us, they can't get the [inaudible] venue.

[inaudible; overlapping dialogue]

BARRETT: We have the venue. You have the relationship with Tiesto.

DORFMAN: I'm like John just booked these guys [inaudible] just to show you. He's like no, you know we produced that whole show. They did nothing with that or whatever. [Inaudible] Your New Year's Eve show. I said John's done business for you guys. He's sitting there going -- Jason's going they can't produce anything. We have to produce the whole thing. I'm like they handle production. They can handle anything. You know Vito's been around a long time. John does a lot of shows, you know what I mean? I can handle production on my end, to be honest with you, and I don't have experience of doing 30,000-person shows, but I've done the 5,000 plenty times and I'm sure I can handle a production on both ends.

DIMATTEO: He was basically saying whatever he had to to make sure the kibosh -- not just not getting the talent for you to say I don't want to work with John for me to say you know what I don't want to work with [inaudible].

DORFMAN: [Inaudible] He didn't do that though, he tried.

DIMATTEO: He just got to the agents with the talent, you know what I'm saying? But obviously internally he wasn't breaking that. You know what I'm saying? [inaudible] we heard him out, we probably feel like --

BARRETT: [Inaudible] what did he say about the Hammerstein?

DORFMAN: He did say something about the Hammerstein.

BARRETT: Did you do business with him at the Hammerstein?

DIMATTEO: A while ago.

BARRETT: He said something about that. He created you at the Hammerstein or something.

DIMATTEO: Created me at Hammerstein. What?

DORFMAN: Then he talked so much detail and I was like, that's it. My partner isn't going to really care what you say.

DIMATTEO: My New Year's Eve event two years ago is the reason why Live Nation took over Roseland because it did too well because Live Nation had exclusive on live music only and stuff like that, not on DJ events that were considered special events. I was going into Roseland. 15 grand, no partners. Right? We did that one year, we did 8,000 people and Jason told me straight up. He goes, "Yeah. You know, you, Mike Bindra going in there, doing shows." Live Nation wasn't paying attention and New Year's Eve opened up everyone's eyes. [inaudible; overlapping dialogue] End of story and this is the sick one. This is the sick one. Swedish House Mafia manager, Amy. I spoke to her the other day and she as complaining about the show, the way things were going. I was like Amy, just so you know, the contract is all through Live Nation. I don't know if you're aware of this, but the owners want Live Nation, contract is through Live Nation because Jason spearheaded, he like took this one. I guess it was the whole festival thing like he was -- he could have taken the show without me, he would have did it, but they like said that I had to be involved. So they told Amy this and [inaudible] who's handling -- Live -- all right, Swedish House Mafia's production manager is e-mailing Kelly saying, "What's going on?" They're handling it, right. When Amy found out, she goes, "I knew something was wrong." She goes, "These shows never go like this. We've done so many shows together and it always goes a certain way. I don't want them handling production. I don't want them doing this. Well that's what's going on. I said, "I have no power here to change anything."

DORFMAN: You can't do it in there.

DIMATTEO: She goes, "I'm so sorry. I didn't know." She goes, "I'm in the dark here," Joel did the thing and blah, blah, blah. I threw Jason under the bus. Well, look, they're handling things and that's why we'll probably sell out on the day of, but we should have been sold out five days ago and the production will be good. It won't be exceptional [inaudible] production, Swedish House Mafia wants Kelly to handle it. They don't want Live Nation handling it. You know what I mean? Want to hear the most aggravating thing ever? After that New Year's, right, Mike Bindra had it '09. So I went in '09 and

said, "Look, we'll give you a contract at '10, this past one." All right, cool. They sent me the contract. [Inaudible] business with Roseland a few times. I sat on the contract and I waited like a few weeks to sign it and Live Nation took it over and they called me thieves. If I had sign it, that would have been the last party without them.

DORFMAN: Oh, man. You got burned. Whatever happened with that guy that you were speaking to when you were texting [inaudible] you were like Jason Miller is nothing more than a gangster in a suit?

DIMATTEO: What's that?

DORFMAN: What's his name? Will Moffit.

DIMATTEO: Neil Moffit.

DORFMAN: [inaudible].

DIMATTEO: He told me, he goes he's supposed to put me in touch with some guy from the Live Nation Beverly Hills office, but he told me that like, dude, he goes, "That guy is so far down the totem pole in that company that the main guy is [inaudible]," and the [inaudible] this guy Hazel, Hazel is the one responsible for the Jay-Z 360 being on the 360 deal, the U2 360 deal, the dead mouse manager of the company thing and they're trying to go after some of the other bigger DJs now and offering them like here, here's \$4 million. Deal with us now. So Neil said that that's the guy and he says if you need me, I'll get involved and they don't fuck with me because Neil will say he's corporate now. Right? He's in Vegas, he wears a suit [inaudible].

DORFMAN: They had come from there.

DIMATTEO: Got his first million dollars to do a festival for fucking English, street gangsters and almost tried to shake him down for the rest of his life. He said, whatever. He told the gangsters it's not happening and Neil is like street and corporate, global. So he's a serious dude, man. He sold his festivals for \$75 million to Live Nation, his whole global gathering. He bought pure management group, which is pure LAX, all his clubs for \$50 million and he owns and/or operates 24 clubs and still owns a piece of Global Gathering.

DORFMAN: Wow.

DIMATTEO: Yeah.

DORFMAN: So when you told him that we were getting shaking down.

DIMATTEO: He's like anything I can do. He loves me. Anything I can do to help, whatever. I'll finance the thing, I'll get involved. He was all about -- well what's the name? I said I don't know.

[inaudible; overlapping dialogue]

DORFMAN: Don't bring that up how many days we spent just to find a name.



DIMATTEO: I came up with a good name for the pool party that we're doing. We're doing some big time pool parties in [inaudible] and calling it Day Dream.

DORFMAN: That's cool. I like that.

DIMATTEO: I came up with the name myself. I said you know what, I'm not asking anybody. That's the fucking name.

BARRETT: It's better than Dafidildo [inaudible] is funny, dude, you crack me up. Vito is [inaudible].

DORFMAN: It's hot.

DIMATTEO: It's cool. It looks fun. [inaudible; overlapping dialogue] Wow, [inaudible]. We were sitting here, fucking burning wood.

BARRETT: Good thing we didn't buy any of those web addresses for eight grand.

DIMATTEO: Took that couple bullshit [inaudible].

[inaudible; overlapping dialogue]

DORFMAN: [Inaudible] Sonic Nation [inaudible] \$8,000 for that one.

DIMATTEO: Good thing.

DORFMAN: Because we had everything locked.

DIMATTEO: I'm sorry. I'm sorry it didn't work out.

[inaudible; overlapping dialogue]

DORFMAN: You don't have to apologize to me. It isn't your fault. It's Live Nation's. You did what you had to do. We did what he had to do.

DIMATTEO: I couldn't believe it. I couldn't believe it [inaudible] Tiesto doing Electric Zoo.

DORFMAN: Did you see the ticket price on that?

DIMATTEO: You know why.

DORFMAN: Because there's no competition.

DIMATTEO: You know why the ticket price is so high?

DORFMAN: Why?

DIMATTEO: He's paying \$400,000 for Tiesto. [laughing; inaudible] that's my only comforting thing [inaudible] the ticket price. They're selling though.

BARRETT: He should go thank Jason.

DORFMAN: Jason [inaudible].



BARRETT: [Inaudible] in our spot. It didn't stop Tiesto from being at our festival.

DIMATTEO: You know what aggravates me? Same thing [inaudible]. I had the option to do Tiesto May 19, 20 and 21 at Roseland and June 25 in Atlantic City and I turned it down because of the festival.

DORFMAN: You had Tiesto [inaudible].

DIMATTEO: What aggravates me is that if we did the May dates for Tiesto he wouldn't be at Electric Zoo.

BARRETT: Could you help [inaudible] you had him.

DIMATTEO: I told him we're not going to do May. We're going to do June 25<sup>th</sup>. We're not going to do Atlantic City. We'll just do this. All right, whatever. Fuck, so now he's at Electric Zoo. I'm fucking pissed about that.

DORFMAN: Yeah, he told me he told you I'll do the festival. How did he [inaudible]. He couldn't even probably even say to you, right? [inaudible; overlapping dialogue] And he's already committed that he was doing the festival.

DIMATTEO: Want a drink? Yeah and he's like, you know, I spoke about it briefly and was like yeah, we'll think about it. Don't press it too much. Not the right thing to do to the artist. We had another affair and Kelly got into it a little more than I did. He told him straight out, he goes you fucked us, straight out. You fucked us bad. So he's like oh, I want to help you guys now. Help us.

DORFMAN: If you didn't commit that you were doing the date, we would have lined up the whole entire talent there [inaudible].

DIMATTEO: [inaudible] solo show here.

DORFMAN: You're going to do the solo show? We were going to run a whole festival, but yeah. Because he told you -- what did he tell you? He told you that [inaudible] and that was in February or something, right?

DIMATTEO: The three shows, Roseland and Atlantic City, it's like 14,000 people.

DORFMAN: [Inaudible].

DIMATTEO: Paul.

DORFMAN: Paul [inaudible] told you Tiesto was good for the 25<sup>th</sup> [inaudible].

DIMATTEO: At one point he was calling me like yeah, what's going on? When can we confirm this?

DORFMAN: Who, Paul Morris[inaudible]?

DIMATTEO: Yeah.

DORFMAN: When can you guys confirm this? Because you were telling me [inaudible; overlapping dialogue].

DIMATTEO: Something happened on New Year's Eve weekend. It was right before New Year's was all -- after New Year's he was talking about it, but he wasn't all over.

DORFMAN: So he was all over -- right away he was all about confirming the 25<sup>th</sup> at the Meadowlands.

DIMATTEO: All about it. All about him, no, no, before the [inaudible] we were going to do Raceway Park [inaudible]. He was like where are you going to do it and whatever and this came along. Oh this is much better than what we're talking about [inaudible].

DORFMAN: Because you were telling me.

DIMATTEO: Yeah because we were talking about doing [inaudible]. It's funny how everything happens like that and that was the weekend we were looking at it and that was it.

DORFMAN: Yeah because he told me [inaudible].

DIMATTEO: I swear to God there was one point Paul was calling me once a week to say hey, what's going on.

DORFMAN: I remember because you told me, you're like [inaudible].

[inaudible; overlapping dialogue]

DIMATTEO: [Inaudible] look like an idiot now [inaudible] these agents. That I was pitching all this stuff that didn't happen.

DORFMAN: How could you look like an idiot [Inaudible].

BARRETT: Then you look like an idiot if Live Nation told him not to book talent with you.

DIMATTEO: That's true.

DORFMAN: They're calling you, they're telling you we're good to go for the dates [inaudible] don't look at it that way.

[inaudible; overlapping dialogue]

DIMATTEO: Paul said to Kelly Cobb.

DORFMAN: Who's Kelly Cobb?

DIMATTEO: Kelly, Tiesto's road manager. He said there are politics surrounding this weekend that John is not yet aware of, but he will be aware of it soon.

BARRETT: Then we told you what Al said

DORFMAN: About Tiesto being blocked out by that Live Nation was going to cancel all his shit. Then that was the politics that came out very soon. Right? Then all our talent went

to nothing. So I guess that was the politics Paul talked about. We should have listened to what he was saying when he said politics [inaudible].

DIMATTEO: You know what? We didn't listen. I didn't think it was that serious, you know what I mean?

BARRETT: You thought it was something else like --

DIMATTEO: I thought it was politics [inaudible] I thought it was politics with Electric Daisy Carnival, I didn't think it was politics [inaudible].

BARRETT: Daisy or Zoo.

DIMATTEO: Yeah, I thought it was something like that. I was like oh we could handle that.

BARRETT: We got his with a tsunami.

DIMATTEO: We got hit by Mike Tyson without gloves on. I mean man.

DORFMAN: We got hit by YEAH DUDE.

DIMATTEO: Let's talk about the Dragonfly thing, man. I'm going to talk to Brian about it tonight.

DORFMAN: Talk to Brian about it tonight. Let's keep it under wraps so Live Nation [inaudible].

DIMATTEO: Wraps is not the word [inaudible] tell anybody, let them find out when the flyer is made [inaudible].

DORFMAN: Exactly. Now when those guys are jumping in there, like you said, we just [inaudible] local guys and the biggest promoters in the country.

BARRETT: Steve Angelo? Because Steve [inaudible].

DIMATTEO: Download a show of a video file is going to [inaudible].

DORFMAN: [Inaudible]

DIMATTEO: What's that?

DORFMAN: Another one? Number four Shared. Type any song you want.

DIMATTEO: [Inaudible] acquisition. There's nothing there anymore. That's an [inaudible] site. It's like a few years.

[inaudible; overlapping dialogue]

DORFMAN: [Inaudible] you did that just made me feel better?

DIMATTEO: What?

DORFMAN: When I had to sit there when I sat there with Jason and he was saying John robbed me on New Year's Eve and blah, blah, blah and he's a thief and I had to hear it from Al Dorso this guy is a thief.

DIMATTEO: [Inaudible] conversation.

DORFMAN: Jason Miller told me. Yeah, and then Al Dorso told me John is a fucking thief, dadadadada, how are you going to bring him into this business, Jason Miller told me so. And then I'm in your office and [inaudible] confronted you. Just [inaudible] Jason on three-way on speakerphone and Jason picks up the phone and he's like yeah dude. You're like yeah [inaudible] owes us money, robbed both our money [inaudible] yo, when's the next show we're doing? He's talking about that [inaudible] said it right on the thing [inaudible].

DIMATTEO: You told Al that?

DORFMAN: I told Al.

DIMATTEO: What did he say?

DORFMAN: He's just like -- I think he was kind of just like fucking scumbags. [inaudible; overlapping dialogue] I was backing you so hard. You know what I mean? I was backing you guys so hard and then I got to hear that [inaudible] I was backing you and at least I could hear like all right you know [inaudible] 99% out of their mouth was [inaudible] bullshit. Now I'm like [inaudible] to actually hear it out of his own mouth.

DIMATTEO: The horse itself, yeah. That's funny. I'm glad [inaudible].

DORFMAN: I'm glad you did that. I was like John, I didn't believe you did it. You're like no, I wanted to see for real that Jason made the shit up [inaudible].

DIMATTEO: Saturday. [Inaudible] Saturday.

DORFMAN: That sounded fun. You hit it right on the money because the Meadowlands, they're home.

DIMATTEO: It was like Roseland, you know what I mean? Then they took it over. Somehow, someone hits the Roseland now, do the same thing.

DORFMAN: Let's put together -- we'll talk about the --

DIMATTEO: You guys got some good deals [inaudible].

[Inaudible; overlapping dialogue; recorder is being moved, background noise [75:00-78:00]

END OF FILE

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CERTIFICATE

I, Patrick Emond, do hereby certify that the following 32 pages embody a true and accurate transcript. Prepared in the Audio Transcription Center to the best of our abilities, it comprises the contents of the relevant portion of a digital audio file provided to us by our client, Juice Entertainment. The digital audio file contained a meeting between Chris Barrett, John Dimatteo, Thomas Dorfman held on April 20, 2011.

1/27/2014

Date

Patrick Emond, Operations Manager  
Audio Transcription Center

# Exhibit E

**Speakers:** Chris Barrett, Jason Miller, Thomas Dorfman,

**Location:** Live Nation Headquarters NYC 220 West 42nd Street, New York, NY

**Meeting Live Nation 4/22/2011**

CHRIS BARRETT: All right, so, we wanted to come in and we wanted to sit down and talk. Maybe the first time tonight we got off on the wrong foot -- there's miscommunications or whatever, but there are a few projects right now where we have some real estate, some different deals, that we can possibly work together on...a project in Atlantic City. It fits about 20 or 30,000 people -- it's land that hasn't been used -- it's untapped. Nobody really knows about it right now -- under the radar. Got something in Boston that's basically just built, and it's geared for an outdoor festival.

JASON MILLER: We would have to, again, look at the (inaudible)-- we would have to see what it looks like. You know, if we're doing a festival for that many people, it's, you know, photos, aerial maps, ingress, egress roads, all that kind of stuff.

CHRIS BARRETT: Doesn't he want to see what you (inaudible) needed?

JASON MILLER: So far you guys haven't shown me anything.

CHRIS BARRETT: Well this is an interesting discussion though.

JASON MILLER: Right. But, OK, but let's backtrack, right?

Coming here and saying, "Hey, we're doing a festival for over 20,000 people at the state fair. We have a \$1.4 million budget. I don't think it's happening, right? For \$1.4 million, and 10,000 people. No. They said there's a way maybe to get involved, right? We talked about that. Said, "You gotta show me some numbers." Didn't show me any numbers. Then we talked again, it's like -- "Maybe it's not 20,000 people. Maybe it's 5,000 people. Maybe there's a way for us to work together." So, OK, again -- risk versus reward, I mean, I'm happy to -- I'm not going to fucking sell you guys down the river...you need me to sign a non-disclosure or something -- I don't care, but...again, you know, in order to (overlapping conversation; inaudible)

CHRIS BARRETT: We got a big meadow -- you know, it's a big meadow...you know, as we said, we spoke with William Morris Agency (inaudible) no talent. We hit roadblocks there.

JASON MILLER: Right. But you told me you have talent. You told me you have talent. You came in here and said you had seventeen acts confirmed.

TOM DORFMAN: I did have -- they were more the underground rave acts. I didn't have the premium talent I couldn't get.



JASON MILLER: How were you going to get it? If you weren't going to get it with me and you weren't going to get it with [Eddie Dean?], and you weren't going to get it with [Pasquale?], how were you going to get it done?

TOM DORFMAN: Well, I'm not saying we'll have it this year...the premium ones... you know, that's where obviously I wanted to work with you...if I'm going to get it.

CHRIS BARRETT: We need to keep up the relationship with you.

JASON MILLER: But [I don't?] want to build a relationship with you. That's fine.

TOM DORFMAN: That's why I said, I'll work with you, you're very capable --

(overlapping conversation; inaudible)

JASON MILLER: So, the first thing is, if we're going to look at -- if there's a site, then it starts like, [Pavement?]. I can run numbers -- if you don't know, I can try to figure out what numbers and what it'd cost to do the festival -- do lots of them on big-scale events. It's always like, here's this thing, you know, in the middle of nowhere. This is what the land looks like. This is sort of -- you know, here's bamboo, maybe someone can kind of do a layout, and go -- this is, here's where we put the stages, and blah blah blah, so we can figure out...like, so what it is: "Here's where we're going to put the compound, and

someone's gotta look at it" -- someone, one of my production guys, probably, has to physically look at it, but you gotta be able to go, "Here's what it looks like, here's what the rent is," you know, at the very least...We know what the costs are...well, I have no fucking idea what the costs are, but we know that the land costs x, we know we can park this, we know we can [camp?] this, because there's no [parking?](inaudible). (overlapping conversation; inaudible). You gotta be able to show me what --

TOM DORFMAN: I just want to tell you, I just wanted to sit down, and talk basically first about some possible information we can work out together, and then we have these other things on the table, if you're showing interest, then we're going to come give you everything, and (inaudible) over, and say, "Jason, you run with it, you take it, you go with it, you show us what to do with it." You lead us on how to (overlapping conversation; inaudible) You know, we're looking to build a business, we're looking to learn, you know?

CHRIS BARRETT: Exactly.

TOM DORFMAN: So that's why we're sitting here with you.

JASON MILLER: I mean, I'll look at...I'm happy to look at it and try to help figure out how viable it is -- if there's

enough space, and it's laid out cool, and it's easy to get to, or whatever, then you know, that's great. If we can try to [run the traps?], that's great. Like, I'm valued in Boston, I've got -- Philly guys [do Atlantic City for the most part?], but we could run 'em out of New York, you know, and -- that's easy. We just have to be able to go like... And by the way, you can come with me and go, "Here it is, here's the --" I'm not going to know. Right? You could be able to go, "Dude, I'm talking the corner of Main and First Street," and I'm like, I don't know....

CHRIS BARRETT: No, totally -- totally understand. I'm not going to--

JASON MILLER: Yeah, but I'm just saying, don't feel weird about it either, because -- the light bulb's not going to go off in my brain, and go--

CHRIS BARRETT: Yeah, exactly.

JASON MILLER: Because I don't know Atlantic City, and I know Boston a little bit, but not real well.

TOM DORFMAN: I think we should manage. We'll lay it out to you.

(overlapping conversation; inaudible) --you get a non-disclosure, that would be great. The (inaudible)'s built-in, and our investors, you know, they wanted to see how open you were to a non-disclosure. I can come up there,

and (inaudible), whatever it is--

CHRIS BARRETT: After we show it to you, if you like it, you know what I mean, then like I said, (inaudible).

JASON MILLER: Just layouts and basic stuff for me that you're comfortable with. Even if you don't want to disclose the location, you should give me some photos, you know -- here's what it looks like, here's a general area description, and here's the ballpark, it's going to cost fifty grand to rent the place for the weekend, or whatever. But you're going to have to bring it...because then we're going to have to ask all kinds of questions, you know: what's it like getting in? What's it like getting out? Is there power? Do we have to bring it in? Do we have [to pave?] roads? Is there lighting? Is there no lighting? Is there a place for... But...police jurisdiction, you know? Who's the fire jurisdiction? Stuff like that. It's all about having that kind of stuff so that we know --

TOM DORFMAN: We just basically want to clear the air, and we're going to give you a full presentation of that, with everything -- the detail that you're asking, and anything else you want. And then we can e-mail, on how we'll get it for you. I'm going to bring it in and show it to you. We just want to clear that air, because the way that things were at the Meadowlands between us the first time we met

and everything, it didn't go so well, so before we present all this stuff to you, we want to basically sit down and clear that air. See if there's, like I said, a way of working together in that area, where it could be very in your favor, I mean obviously, because you're -- out of respect to who you are, you know, [you need me?]. And the matter of getting talent, the premium talent, I mean not this year, but obviously, you guys have a lot of control in getting new talent, and....

JASON MILLER: We have a lot of talent. That's for sure. Again, I think it's the same conversation we've had three times with respect to the Meadowlands, dude. You gotta sit there and you gotta, "here's the space," I mean, I know the space, we can come back to the space too, for Bamboozle--I know it's laid out differently than there, but you gotta know, here's the market, dude. We're paying -- I mean, I have a rough idea from [Alex Senior]? or whatever, but, you just gotta look at it pro forma, you know? It's like, if we go too (inaudible), or Kid Cudi? You gotta be able to lay that out, and go, you know -- the rule of box office is this, or whatever. And if you don't know, then, raise your hand and go, "I don't know -- I just know that the guy was giving me the space for \$10,000 a day or whatever it is, and I have to put up a stage, and I don't know what it

costs to do the box office, and I don't really know what it costs to do stagehands." If you know, great -- tell me what you know, and if you don't know -- then, "I don't know!" You know? And oh, OK. Because I'm going to go knock out 100,000 people in the same fucking spot next weekend. No problem!

TOM DORFMAN: Look, if we sit with you --

JASON MILLER: Sorry -- what do you need, Steve? Oh, OK. Thank you.

TOM DORFMAN: We want to see if we came to (inaudible), like I said, something that could be very lucrative, in this spot, that then will allow us to just get talent in it, you know?

JASON MILLER: I'll look at -- I mean, it's again...

TOM DORFMAN: Not to beat it to shit, you know what I mean, but I understand. I respect you. I respect the building you have, and, that's why we want to work with you. You know what I mean? I understand that there's some talent we're not going to get, because he doesn't want us to have it.

JASON MILLER: Not only that.... Well, there's just a lot of talent we have, and we've got it. You know? We just have a bunch of places. Again, we sat down, and, "Hey, I want to do this thing," but I have to look at it, and go, "OK, hey, there's some opportunity." It didn't really matter to us. I saw this opportunity, you guys didn't seem overly

psyched at the time -- look, I get it. You guys have your  
shit going, you're confident, and I was like "OK, so I'm  
just going to go do my thing." (overlapping conversation;  
inaudible) I got to put all these bands in (inaudible)--

CHRIS BARRETT: Yeah. Well, we [booked the wrong?], smaller tour,  
but--

TOM DORFMAN: Yeah, smaller shows, but --  
(overlapping conversation; inaudible)

TOM DORFMAN: If we work something out, we'll cut you in to the  
smaller shows this year -- you know, we have everything  
laid out, and we're financing it, OK, so we'll cut you in  
to that this year, you know what I mean? So there's  
nothing you'd really have to do.

JASON MILLER: But, again, it's just like, hey, wait. It's the  
same...here's the kind of stage I got. You know, if I'm  
not going to (inaudible) [on the ground?], when you do the  
thing this year, it's like, "Hey dude, it's the  
(inaudible)." Come on, buddy, what is it, June? If you  
took July? (overlapping conversation; inaudible) So it's  
got to be photos, you know.

(overlapping conversation; inaudible)

TOM DORFMAN: We have the whole thing laid out.

CHRIS BARRETT: We have the lineup.

TOM DORFMAN: We have the thing laid out, what it's going to

look like, also.

JASON MILLER: I'd like to see it, you know? I'd love to see it.

TOM DORFMAN: Basically, like I said, we're cleaning air.

Because obviously, we got a lot of...[Al got a lot of?]  
pressure from you guys, and we got a lot of pressure from  
Al.

JASON MILLER: So, we won't have to (inaudible) it again.

TOM DORFMAN: We understand it. I understand it. I'm not mad  
about it, I understand it. Yeah, we get it.

JASON MILLER: Business is Business.

TOM DORFMAN: It (inaudible), but, Al got a lot of heat from the  
Sports Authority, because you guys wanted to be in there.  
We wanted to make it easy for everybody to work with. We  
could have taken a smaller percentage on our entity. With  
regards to the power out -- I get it, you know what I mean?  
That's what we're saying.

JASON MILLER: It's not even that I would want to -- we're not  
looking to necessarily control the whole thing, it's just  
that --

CHRIS BARRETT: No --

JASON MILLER: -- we'd want it to be, you know...we could just  
easily just go and do something on the hills of Bamboozle,  
where it's already set up, you know, and do that, you know?  
If it's a great opportunity...we want to look at great



opportunities. Al didn't seem to want to go by "here's the opportunity." You guys didn't seem at that point in time to go "here's the opportunity." So, I'm like, "OK, we're just going to fucking -- that's fine." And we got our bands, and -- you know.

TOM DORFMAN: I guess that's why we're sitting with you right now. You know what I mean, Jason? Like, we said, you know--

JASON MILLER: So, let's start over.

CHRIS BARRETT: OK, we'll start all over.

JASON MILLER: Let's start all over.

TOM DORFMAN: Here's what we have right now. At the Meadowlands, we have a whole bunch of underground DJs, rave DJs, commercial DJs, all mixed in. You know, we put in millions of dollars in offers nationally, and you were right.

JASON MILLER: Who was actually planning it?

CHRIS BARRETT: [Ecko One?].

JASON MILLER: What, is this on the 25<sup>th</sup>?

CHRIS BARRETT: Yes, the 25<sup>th</sup>.

JASON MILLER: I still think the actual (inaudible) based somewhere else, or not (inaudible), but for John, and --

CHRIS BARRETT: Steve [Angelo?].

JASON MILLER: Yeah. Or maybe not. It's been quiet for a while,

so, it's hard to say.

CHRIS BARRETT: We weren't really going after that mainstream market.

JASON MILLER: Right.

CHRIS BARRETT: But the point is, we realize, we put out a million dollars in offers, you know? You spoke with the agents, and basically, nothing came back.

JASON MILLER: Yeah. You probably need a strong advocate--

TOM DORFMAN: We need a Jason Miller (inaudible) a Jason Miller. You told me -- Live Nation -- I mean, it's not Live Nation. You told me William Morris you're like that's my exclusive agency." And I just couldn't get talent there. But you were right.

JASON MILLER: Yeah. You can get some of it, right, but I mean, I'm like -- **your crowd wasn't jamming out to Pharell wasn't gonna happen** Prodigy, **it just wasn't gonna happen wasn't jamming out to some of that stuff.**

TOM DORFMAN: Tiesto, (inaudible).

JASON MILLER: Tiesto's too...I don't know. I mean, he's sort of (inaudible). I don't know. John can do it -- I mean, it's John's relationship, but, this is like an unknown thing, and Electric Zoo is, like, really, a good look, you know?

TOM DORFMAN: (inaudible) the stadium tour, so.

CHRIS BARRETT: Yeah, so we wanted to see if--

TOM DORFMAN: I can understand the thing with Tiesto.

CHRIS BARRETT: --give you the extreme up side, if we could learn from you and work together next year, and if you could work with us, you know, instead of blocking out Tiesto next year, work with us.

JASON MILLER: Yeah. Well, it wasn't us that blocked out Tiesto. I think it was probably Electric Zoo. I mean, yeah, we can book him -- and if you want to do something big with him next year, in the stadium, or whatever, but...it all just comes down to the opportunity, what's it going to look like, what's it going to cost, can we sell it -- so it just starts with, you know. I saw like the basic -- I saw like a [bat?] thing, like a basic layout, but what's it really going to look like, and --?

TOM DORFMAN: Right now, we got, just, need to get it ready now, we're just on the gun. Felix Da Housecat, Sneak, Doc Martin, [Kevin Fisher?] and Mario [Caladari?], [Joseki?], Charles [Gibbon?], you know, Steve [Milou?], Gennaro, Lee Fawcey [sp?], Pete [Tong?]--(inaudible).

JASON MILLER: That's a great little one-night lineup!

CHRIS BARRETT: Yeah, it keeps going, keeps going, keeps going.

JASON MILLER: That's great.

CHRIS BARRETT: There's the lineup.

JASON MILLER: Yeah, you should be psyched! And now you do it on

one stage, or...?

CHRIS BARRETT: We're doing like multiple, kind of -- we'll give everything its own field.

TOM DORFMAN: We're going to start small.

JASON MILLER: That's great. That's a great place to start, man, you should be psyched!

TOM DORFMAN: We're starting small, and we understand -- that's why we want to work with you. The bigger talent, you know...we can't book them, or you guys have them on -- like Tiesto you guys do stuff with worldwide. I understand -- I get it. And I understand Tiesto's not going to play us out in the Meadowlands, and you guys don't want him to play it, because you book him worldwide.

JASON MILLER: We book him a lot, you know. But whatever (inaudible) they're going to -- he's an oddball. He's going to do what he's going to do. But, whether I aim at the Swedes, or whoever...

TOM DORFMAN: Like I said, I understand. I get it. I got it.

JASON MILLER: So, let's just go back to like square one, which is, you know, I'm all for the -- you know, all of these projects, like, "Hey man, here's what the place looks like, here's what it costs, here's the dig, you know -- we can run the Meadowlands, we can run 2:00 o'clock in the afternoon until 2:00 o'clock in the morning. We're going

to get the beer for everyone here, so you gotta pay 'em this -- I can't remember; you said there was a percentage but he was going to waive it this year -- maybe he'll waive it next year because it's not going to be over the top this year, you know, and he wants to see the site used, and -- whatever. This is -- you know, the state fair could...you don't have to pay for the police, or -- I can't remember what. Whatever. When it's laid out, like, "Hey, you don't have to pay for the police, you have to pay for the stations. You only have to pay for the security in private zones. You don't have to...." He sort of ticked it off verbally, and we never -- I didn't take any notes, obviously, I mean I remembered a little bit, but I didn't take notes or follow it that quickly, and...so, anything I just do is just a risk versus reward. It's just looking at pro forma, and someone coming in and going, "Hey, I've got this thing I'd like to do, and this is what it's going to cost. But I think we can sell 20,000 tickets, and at \$75, and that's a million and a half, and it's going to cost four hundred grand, or whatever it is --"

TOM DORFMAN: And I totally understand with John D., because he does the bamboozle space there, so I understand, he feels he's entitled to it, which I understand.

JASON MILLER: He's a whole, out there, loose cannon that nobody

can control. I mean, like I guess he does, and whether he is or not...I could only tell you that -- I mean, he's just crazy. He's just crazy. He's on my team, but he's his own fucking thing that does his own, like -- it's not necessarily representative of what I do. He's my brother, he's my teammate, but, you know -- I'm very just like matter-of-fact. John's very emotional, like, yeah, he thinks the space is his own (inaudible). But that's not my play, you know?

TOM DORFMAN: I get it, and that's why he works so hard with Al, with trying to --

JASON MILLER: Yeah, and he knows Al. I've met Al once, you know? He's got a relationship with Al for years now, and he...I don't know all the ins and outs of what we share (laughter), infrastructure with Al, what we don't share, and -- you know, one day we're sharing everything, the next day John wants to just do his own thing -- it's like, (overlapping conversation; inaudible). Exactly. He's very emotional.

TOM DORFMAN: I remember when we first came in here -- part of the reason it didn't go forward was, John was just like, "I can get you kicked out of the venue any time I want."

JASON MILLER: Yeah. He is a grimy motherfucker.

TOM DORFMAN: That's why...we didn't really say much, you gotta

understand. You walk into the office, and all the sudden the first thing, I'm sitting here, and John D. goes, "I've seen your contract. I know the loopholes. I can kick you out," and the dates were like the first and the fifteenth or something....

JASON MILLER: He's a very excitable young guy. (overlapping conversation; inaudible).

TOM DORFMAN: And if you were us though and you heard those conversations (inaudible).

CHRIS BARRETT: You would feel uncomfortable speaking to him

JASON MILLER: I would.

(overlapping conversation; inaudible).

TOM DORFMAN: You heard him say it.

JASON MILLER: These guys aren't -- yeah, I got it. You know? I did hear him say it.

CHRIS BARRETT: And then we're hearing things through the grapevine, about like how he's talking to people about our talent, and this, that, and the other thing, so we just felt uncomfortable.

JASON MILLER: I don't know anything about that, but -- I mean, I wouldn't put it past him, mind you, but I don't know. It may be, like--

TOM DORFMAN: And then I was getting like right prior to that I was getting it from, obviously, Al talking to me, and you

know, he's saying, "John D.'s saying you guys are this, that, this, this, this," and I'm like, "I don't know John D." You know what I mean? It was kind of like -- that's why I'm saying, like, when we came in here to clear the air, if it wasn't like...if it wasn't all that, let's say, drama going on, when he came in like, "Jason, this is what we have on the table, how can you take it and advance it with us? And what do you want?" That's why I did want to come sit with you, because...you're right. If we just walked in here, and didn't present, you know, this to you.

JASON MILLER: If you had come in the first day, (overlapping conversation; inaudible).

CHRIS BARRETT: But remember how hard the relationship became? Because he's telling us -- the first meeting, I'm going to blow you out of there. That's our first impression. We're two honest, loyal guys who want to do business.

JASON MILLER: Yeah -- no, he's...unfortunately uncontrollable. Yeah, I'd feel the same way! Dude, I'm not -- you know. I hear exactly what you're saying. I wouldn't feel any differently, man.

(overlapping conversation; inaudible)

TOM DORFMAN: We felt threatened, so you're acting on your own talent. Tell me how he was sitting here -- you know, I couldn't even speak, because he was kind of like...Al



wasn't saying much, because I'm like, OK. I have...first,  
I know that John has been nailing the Sports Authority to  
kick us out of the venue.

JASON MILLER: Right.

TOM DORFMAN: Which you know about.

JASON MILLER: Right.

TOM DORFMAN: So John's nailing whatever his name, Ron  
Vanderveen (inaudible).

JASON MILLER: Yeah.

TOM DORFMAN: He's nailing him over there (inaudible) nailing  
Al Dorso, kick these guys out of the spot -- this is Live  
Nation's spot, this is my spot."

CHRIS BARRETT: So that's all -- that's the first thing.

TOM DORFMAN: That's before we even walk in the door. You know  
what I mean? That's getting (inaudible) us. So we're  
getting knocked over the head, and we're going, "OK, let's  
go in, let's see if we can make this work." As soon as I  
walk in, the guy is, "I know your contract, the loopholes -  
- I'll kick you out whenever I want." So, that's just how  
the relationship.

CHRIS BARRETT: That's a tough ice breaker.

JASON MILLER: Well, yeah, it is. I mean, I guess -- listen.

This--(overlapping conversation; inaudible).

TOM DORFMAN: You heard him.

JASON MILLER: No, I did. But it's like, so, you got a relationship with Al, you got a legitimate business in the spot, and that's cool, and I respect that. We've got, obviously -- there's other business in the spot, Bamboozle...so, we either have to figure out a way to work together, or we got a-- basically he told us this. We can hopefully work together, but if not, (overlapping conversation; inaudible).

CHRIS BARRETT: You said it best. We need to start over. You seem like voice of reason.

JASON MILLER: Yeah. Because if we're going to -- because if it all...whatever, it didn't [make any sense?], and you're going to do your thing, and I'm going to do my thing, then we gotta be friends--

CHRIS BARRETT: We have to be friends.

F1: [Van?] coming?

JASON MILLER: Yeah. Is it right now?

F1: (inaudible). We can...

JASON MILLER: No, no no no no. All right. I will talk to you, I just want to -- I got to take this other meeting, because I thought it was (inaudible).

TOM DORFMAN: Yeah. And (inaudible), when Al told me, John told me, "You're not getting any talent from William Morris Agency."

CHRIS BARRETT: And then that's the thing, first thing you said to us--"I spoke to William Morris." We were told on the outside, we're not getting talent from William Morris, because that's your exclusive agency, and then you said, "I called William Morris." So we felt nervous.

JASON MILLER: Right, right. Well, I had to try to do my homework, you know? I mean, I was--

TOM DORFMAN: And if John --

JASON MILLER: I'm doing my homework, John's trying to fucking [pound?]-

TOM DORFMAN: If John's trying to pound William Morris in -- or anybody else --

JASON MILLER: Yeah, I know the deal with that -- I was just making the calls.

TOM DORFMAN: Well, you were -- not him. Yeah. That's the question, is, will he be able to...we're coming in here, very open-book, saying, "Let's make money together." Is he going to be able to work with us, with us just sitting down and...or is he going to be so mad that we got into this space, and it was his space--

JASON MILLER: Oh, I'll feel that one out.

CHRIS BARRETT: You'll feel it out?

JASON MILLER: Yeah. Well, but I'll be the intermediary.

CHRIS BARRETT: If there's an intermediary, and you give me your

word that we can do this amicably, I'm comfortable. Like, I'd like to shake hands with John D.

JASON MILLER: Yeah, yeah, yeah, yeah yeah.

TOM DORFMAN: (inaudible) Like we said, we don't even know you guys -- we're going about it as a team. You know what I mean?

TOM DORFMAN: It just came into the (inaudible).

JASON MILLER: Let's see where it's at. I mean, I think that right now, he's probably so focused on the festival, because it's next weekend, and it's like, you know...my recommendation is we just don't even talk to him about it until--

CHRIS BARRETT: It's over.

JASON MILLER: Yeah, until it's over. So -- after next week.

And then, you know, once he sort of decompresses for a minute...in the meantime, though, that hopefully gives us, the three of us, or you guys a chance, you know, to--

TOM DORFMAN: Kind of [field?] that relationship? Do what we need to do--

JASON MILLER: Yeah. Just like, "Hey, man -- here's what we're going to do this year." You know, "I don't even get it on a sheet?." You go, "Listen, dude, I'm doing twelve events this year. I'm doing six events this year, and here's what they are: I got the roster thing, I got the clearance thing

-- I've got some little things, and here's what the space is going to cost, and what it's going to look like, and here's what it looks like in Boston; here's what it looks like in [Atlantic?] Stadium. We think it's 30,000 people here. We think it's 25,000 people here. We think" -- you know. And we could just do our stuff so that when he comes out -- because if we're going to bring in, at this point...try to have a conversation about next year, and I talk to my president, and him, and all that -- we'll do it, but he's like, sort of, "Battle it out," he's out at, like -- because it's game time for him right now. I mean, he's a week away. We're going to do 100,000 people, and it'll be the biggest one, maybe ever, and it's like --

TOM DORFMAN: (inaudible) event (inaudible).

JASON MILLER: Yeah, yeah, yeah. But it's a lot. You know, I think that -- like I said, we just want to do it...we want to be cool, and, he's such a freak show at the best of times. Like, (inaudible), I'll often go, "Hey, dude," and he'll be like, (inaudible). And who knows? He could be totally cool, or he could have a problem with the Insane Clown Posse today that I don't know about it, and he could just send them off, you know? Because...

TOM DORFMAN: Yeah. So it's really John I want to --

CHRIS BARRETT: Yeah, because we got a phone call --

JASON MILLER: Yeah, but, I don't know any of this fucking shit!

Like dude, I met Al Senior once. John is his (inaudible)--  
not (inaudible) John and freak out on Al Senior, you know?  
So that was a whole great -- like you guys, right? That  
was a great first impression. So...

CHRIS BARRETT: He was freaking about our deal (inaudible)--

JASON MILLER: Whatever, or just like -- he was freaking about,  
like, how...he just felt like Al should have told him if  
the opportunity was out there, because they have a  
relationship for how many years. And, you know -- and so  
it's just that "he said, she said." It's not -- it wasn't  
even so much that you guys are doing it, and you guys have  
a relationship. It was like, "Hey, Al -- I've known you  
for how many years now, and you have this relationship for  
how many years, and you couldn't just say, 'Hey,' you know,  
'This thing is coming,' or 'I have this opportunity, maybe  
you want to look at it?' or 'Hey, I did a deal with these  
guys in Jersey, and maybe you should go talk to him?'"  
Like, he just felt like Al could have been more, like, with  
open hands. Whether that was giving him the opportunity to  
take on that opportunity himself, or giving him the heads  
up that you guys have the opportunity, and that maybe Al  
would be a bench, like, broker. Meeting at the very, very  
beginning, and saying -- he felt like Al should come to you

with a good deal and say, "Hey, listen, you know what? First thing we should do is probably get John in, because we share a site together a little bit, and he does the Bamboozle, and you're in charge of [this stuff?]. Maybe there's something...maybe there's not, but you guys should talk." And I think that John felt like -- because then John would have been like...at the end of the day, if he was like, "Hey, (inaudible) didn't make sense," we all would have been friends anyway.

TOM DORFMAN: Yeah, but now we're going to be like--

JASON MILLER: Yeah, (overlapping conversation; inaudible), [he?] wouldn't have felt threatened. So [it isn't like?] he felt threatened by you, but he felt (inaudible) out by Al.

TOM DORFMAN: And then this way he wouldn't have knocked out. John (inaudible) knock our lights out.

JASON MILLER: I mean, the truth is, John (overlapping conversation; inaudible)

CHRIS BARRETT: We heard that John started where we did, you know? He goes to Bamboozle there, and then (inaudible) partners.

JASON MILLER: Yeah, yeah. That's right. I mean, it was before I got here, but yeah, you're probably correct.

CHRIS BARRETT: And -- the way we found out that we didn't get Tiesto -- which, before, like we had heard from Tiesto -- we heard that... We had a \$400,000 offer out to Tiesto, and

he verbally accepted it, and then we heard that John D. and Live Nation stepped in and told him not to play. So that -  
- we understand, you know?

JASON MILLER: Well, that wasn't (inaudible) that wouldn't have been my John D.--that was probably John Dimatteo.

CHRIS BARRETT: Nah, not Dimatteo. Dimatteo was involved in the deal. (overlapping conversation; inaudible)

TOM DORFMAN: Mateo was--

CHRIS BARRETT: Let's just say, we want to clear the air here.

JASON MILLER: Well, maybe. I mean...now, I will be honest and tell you that all the ins and outs of the bookings of Bamboozle, I am not going to deal with, you know? Like, he does it all, and sometimes he'll come to me and ask me for advice, or go, like, "Hey, should I--" He might walk in and go, like, "Should I make an offer to David Guetta?" I'll go, "You should," but I'll have no idea like how much he decides he wants to try to offer, you know?

CHRIS BARRETT: Yeah, yeah, yeah, yeah.

JASON MILLER: And he made an offer. Did he make him a good offer or a shitty offer? I have no idea. I don't see -- you know?

CHRIS BARRETT: Yeah.

JASON MILLER: He's very much like that.

TOM DORFMAN: Yeah. I just want to clear the air. Because that



was very (inaudible). Al told me: "You're not getting Tiesto. Because it's Live Nation (inaudible) worldwide and John D. doesn't (inaudible) this." Al told us that we're not--

JASON MILLER: (inaudible) Tiesto (laughter) taking that money. And whatever! And John's got a thing that -- I mean...it sucks, but, I guess--

TOM DORFMAN: You had to -- you know....

JASON MILLER: I mean, I didn't know that. It's interesting.

TOM DORFMAN: Yeah. But you saw the guy trying to knock our lights out, so....

JASON MILLER: You know, (inaudible), he's an aggressive motherfucker. I get it.

CHRIS BARRETT: And Al told us: John D. and Live Nation are going to block Tiesto from you.

JASON MILLER: Yeah.

TOM DORFMAN: He told us. And then he said, "I told you so." He told me -- if he played there, he played at (inaudible). We're like, "All right." Then, yeah -- you guys definitely (inaudible).

JASON MILLER: "You saw how I'm going to work with you."

CHRIS BARRETT: You know, we don't want to go in and put offers on...Tom -- you know, we want to work together...

(overlapping conversation; inaudible)

TOM DORFMAN: I know Joel is not going to give us the talent if we don't (overlapping conversation; inaudible) You know?

JASON MILLER: Yeah, we --

TOM DORFMAN: It's the reality.

JASON MILLER: Yeah, yeah. Yes. I suppose it is. I don't like to [play?] that. I don't like to beat up heavy...but, yeah -- I mean, we have a deep relationship, and we do tons and tons of business with William Morris, and, you know -- you're probably right.

CHRIS BARRETT: We understand.

JASON MILLER: I don't like to paint myself Mr. Heavy, but -- and I'll talk...you want to call a spade a spade, sure -- you know.

**Barrett** TOM DORFMAN: Spade a spade -- all right, yeah. If we have your blessing, we can book this --

JASON MILLER: I'm kind of not --(inaudible) about that, but --

TOM DORFMAN: You gotta understand, we're not -- I'm not upset about it. That's (inaudible), but I understand Joel Zimmerman saying , you're not going to -- I can't book the talent, if Live Nation wants you not to have it.

JASON MILLER: All right. So let's just -- let's...

CHRIS BARRETT: Let's work -- gotta work together.

JASON MILLER: --let's move forward. You want the handshake on it? (overlapping conversation; inaudible)

CHRIS BARRETT and TOM DORFMAN: Yeah.

JASON MILLER: We're going to work for (inaudible).

CHRIS BARRETT: All right. Let's--

JASON MILLER: If we talk, to figure out what the (inaudible) and what this opportunity means for Live Nation, and how we can vet it out, and what makes sense, and what doesn't make sense, and we'll see what we can do. And if we can do it we'll do it, and if we can't we can't, but we'll be honest about it --

CHRIS BARRETT: Yeah. We'll present all the projects to you, you know --

JASON MILLER: And if it's going to be -- and I'll talk to Dingle Balls when he comes down out of the Bamboozle hell. I want to get him in a better spot. We'll all sit down and break bread.

(overlapping conversation; inaudible)

JASON MILLER: Because if you're going to do your thing, and then you're going to do your thing...you know.

TOM DORFMAN: We'll make a deal, understanding, you know, who you are, and we understand. We can't get the talent, obviously --

CHRIS BARRETT: Unless we go through you.

TOM DORFMAN: So, we'll make--

JASON MILLER: So, what were you saying?

TOM DORFMAN: --and we'll give you a very good deal to come in with it (overlapping conversation; inaudible) you know what? I would be -- you're not [old?] (inaudible). You look young enough. Look, you know. I want to be in your seat. You know, maybe taking [ten?] for two years. You know what I mean?

JASON MILLER: That's all we get out of (inaudible) [I spend?].

TOM DORFMAN: So I need to work with somebody like you.

JASON MILLER: All right. We'll see what we can do together, guys.

TOM DORFMAN: Thank you.

JASON MILLER: All right.

CHRIS BARRETT: Yeah, I'm glad we communicated.

JASON MILLER: Sure. It was very good to [sit down with you?].  
(overlapping conversation; inaudible)

TOM DORFMAN: All right. We'll get everything together, and we'll come in and (inaudible). We don't (inaudible) like that...you know, the [insensitive version?].

JASON MILLER: I get it. You guys were totally ambushed, for no particular reason.

TOM DORFMAN: And we don't know (inaudible).

JASON MILLER: Yeah. I get it.

CHRIS BARRETT: We're good guys.

TOM DORFMAN: Because honestly, we could deal -- whatever it is,

that's it: a deal's a deal. You just saw how we were with Vito.

JASON MILLER: Yeah.

TOM DORFMAN: I had a deal with [them?] You guys were trying to [blow?] Vito out of the deal...and (inaudible) we stood up for them, and was like, "No, he's staying in here." You know. Business-wise, I should have been like yeah Vito, bye, you know what I mean? But I did have a deal with him then, at 50% of the party, and you guys were, you know -- you or John was saying, you can't get ticketing through the Meadowlands, which is -- I understand, it's business.

JASON MILLER: Yeah.

TOM DORFMAN: I'm not mad at you for it, you know what I mean? You see where I [work with my word?]. I made a word deal and I stood by it.

JASON MILLER: Yeah yeah.

TOM DORFMAN: I should have obviously, at that time -- now, going back, I should have said, "Call them up and say, 'Sorry, guys....'"

JASON MILLER: Yeah, a deal's a deal -- I got it.

TOM DORFMAN: Yeah. Word is bond. Thank you for your time.

(overlapping conversation; inaudible)

CHRIS BARRETT: Thank you for your time, Jason. Peace!

TOM DORFMAN: Peace.

(inaudible)

(ambient noise)

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CERTIFICATE

I, Patrick Emond, do hereby certify that the following 32 pages embody a true and accurate transcript. Prepared in the Audio Transcription Center to the best of our abilities, it comprises the contents of the relevant portion of a digital audio file provided to us by our client, Juice Entertainment. The digital audio file contained a meeting between Chris Barrett, Jason Miller, Thomas Dorfman held on April 22, 2011.

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Date

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